

श्रीवेङ्कटमखिविरचिता  
चतुर्दण्डीप्रकाशिका

VOLUME ONE

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INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS

*Caturdaṇḍīprakāśikā* (c. 1650 A.D.) of Venkaṭamakhin is a fundamental treatise of Karnataka music and marks the rearguard in the renaissance of Indian music. It has launched a crucial, conceptual revolution which has metamorphosed this musical system into an enduring and attractive *paddhati*. It has been profoundly influencing every musician, musicologist and composer of South India ever since it was written. This influence will remain undimmed in the foreseeable future.

*Caturdaṇḍīprakāśikā* is written in ten chapters: *Vīṇā*, *Śruti*, *Svara*, *Mela*, *Rāga*, *Ālāpa*, *Thāya*, *Gīta*, *Prabandha* and *Tāla*.

*Caturdaṇḍīprakāśikā* is being issued in two volumes: The first volume consists of the critically edited Text, English Translation, Text-Critical Comments, Critical and Explanatory Notes, several Indexes and a detailed Critical Introduction. The second volume is a detailed commentary of *Caturdaṇḍīprakāśikā* called *Makhihṛdaya*, which would be published in due course.



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मुंबई

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चतुर्दण्डीप्रकाशिका

CATURDANḌĪPRAKĀŚIKĀ  
OF  
VENKATAMAKHIN

कलामूलशास्त्र-ग्रन्थमाला  
KALĀMŪLAŚĀSTRA SERIES



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VENKATAMAKHIN

VOLUME ONE

CRITICALLY EDITED AND TRANSLATED WITH COMMENTARY AND NOTES  
BY  
R. SATHYANARAYANA



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With Love for that great Family of Music

Rohini Subbarathnam

Kanchana V. Subbarathnam

Shreeranjani, Shrutiranjani, Sumanasarañjani

who are rendering unto saṅgītasampradāya

what Venkaṭamakhin must have hoped his inheritors would do.

नदी तद्रूपतामेति प्रविष्टाम्बुनिधिं यथा ।  
ज्ञानलेशो मयाप्येवं सर्वज्ञेषु निवेदितः ॥  
यथाकाशो महान् भूमीरेणूनामवकाशदः ।  
तथा मज्ज्ञानलेशानां सर्वज्ञा यूयमाश्रयाः ॥

Even as the river, on entering the vast ocean, takes the form of the latter, so does my knowledge, which is but an iota when dedicated to you, who are Omniscient.

Even as the vast sky accommodates even a particle of dust from the Earth, so do you, O Omniscient Ones, give abode to even my humble knowledge, which is a mere atom.



## PREFACE

Caturdaṇḍīprakāśikā of Veṅkaṭamakhin (c. 1650 A.D.) appears in the rearguard of the renaissance of Indian music and is a basic document of Karnataka music. It documents a crucial, conceptual revolution in this music, ushering in its modern era. Every musician, musicologist and composer of this musical system has been profoundly influenced by it directly or indirectly ever since it was written. This influence is unlikely to be dimmed in the foreseeable future. It may therefore be rightly regarded as a *saṅgīta-kalāmūla-śāstra*.

The title '*caturdaṇḍīprakāśikā*' means 'illuminator of four *daṇḍīs*'. '*Daṇḍī*' means division, corpus or flagstaff. The title is apposite because it seeks to define and describe the four genres of the then performed entirety of music viz. *Ālāpa*, *Ṭhāya*, *Gīta* and *Prabandha*. This scheme of classification was popularized, if not actually originated, by Tānappācārya, the *paramaguru* of Veṅkaṭamakhin, by not only systematising it but by profusely composing in each genre to serve as performance models. The work is written in sanskrit in a simple, direct, self-assured style and is divided into ten chapters or *prakaraṇas* viz. *Vīṇā*, *Śruti*, *Svara*, *Mela*, *Rāga*, *Ālāpa*, *Ṭhāya*, *Gīta*, *Prabandha* and *Tāla* of which only the first eight chapters and about two-thirds of the ninth are available now. The contents are arranged in logical progression (*sopāna-mārga*). The first seven chapters are highly original and brilliant and contain bold, revolutionary concepts which have laid the foundations of modern Karnataka music. The eighth chapter is an unacknowledged borrowal from the Saṅgītaratnākara. The author is largely indebted to the same source and even more so to its commentary by Kallinātha for the Prabandha chapter. The author is famous for his mathematical scheme of tabulating the 72 *melakartas*, which has attracted even the doyens of Hindustani music. This scheme was followed up, vitalized and rendered performance-worthy by Veṅkaṭamakhin's nephew, Mudduveṅkaṭamakhin in his Rāgalakṣaṇam (which is, by and large, confoundedly attributed to Veṅkaṭamakhin himself by most scholars). Even though both these treatises were composed within the last three hundred fifty years, no trace of their original manuscripts may be found today. This has created problems in editing and textual criticism which are both interesting and challenging.

Veṅkaṭamakhin was a polymath. He lived in an age in which cultural change and stability coexisted in a dynamic equilibrium with historic continuity. He was profoundly learned, indeed authoritative, in many *śāstras* adjacent to, and distant from, music, such as the Veda, Vedāṅgas, Pūrvamīmāṃsā, Vedic Trigonometry, Advaita, Tarka, Vyākaraṇa, Kāvya, Alankāra and Chandas, in

many of which he has written outstanding treatises. He was also a political activist. He was a singer, vīṇā-player, music historian, musicologist and music composer of merit. He studied music with his father Govinda Dīkṣita, his elder brother Yajñānārāyaṇa Dīkṣita and *their* guru, Tānappācārya. It is to elucidate and commemorate the contribution of Tānappācārya that he has written the Caturdaṇḍīprakāśikā. Venkaṭamakhin was a great devotee and a *mantrasiddha* and had performed the *vājapeya* and other great sacrifices. Thus he was at once a staunch upholder of *sampradāya* and of modernity, thus proving that the two are not mutually exclusive. The Caturdaṇḍīprakāśikā reveals both stances and must be studied in this light. The present work is a humble attempt in this direction.

Caturdaṇḍīprakāśikā is now being issued in two volumes in the Kalāmūla-śāstra Series: This first volume relates to the Text and consists of a Critical Introduction, the original Text, its English Translation, Text-Critical Comments, Critical and Explanatory Notes and several Indexes to the Text. This volume includes two innovations: all the peripheral allusions and issues in the original text are conserved, organized and commented upon in the Critical and Explanatory Notes, allowing the actual commentary to focus on the purely musical and musicological content. Secondly, in order to facilitate ready reference to the Text-Critical Comments (TCC) and Critical and Explanatory Notes (CEN) for any given portion of the Text wherever available, the numbers and *pādas* of such *ślokas* are given at the bottom of the respective Translation (i.e. odd-numbered) page. It is hoped that these reader-friendly devices will be found helpful.

The second volume consists of the commentary on Caturdaṇḍīprakāśikā, somewhat hopefully called 'Makhilṛdaya' and is a critical and comparative study of the original Text. A third volume, relating to the Rāgalakṣaṇam, containing a Critical Introduction, the original, critically edited Text, its English Translation, Text-Critical Comments, Commentary and Indexes, will follow as a final member of the triad.

I am very thankful to Dr. Kapila Vatsyayan, former Academic Director of Indira Gandhi National Centre for the Arts, New Delhi for asking me to prepare these works for inclusion in the Kalāmūla-śāstra series. I am beholden to Pt. Satkari Mukhopadhyaya, Coordinator (Kalakosha) of the Centre for his constant support, courtesy and friendship as well as for one collative source. I thank Prof. Dr. N. Ramanathan, Dean of the School of Arts and Professor and Head of the Department of Indian Music, Madras University, Chennai for some collative material. I am very thankful to my friend Mr. Roland Mann, lately of the McKinsey and Co., London for his excellent editorial advice. I acknowledge with pleasure the help I have received from the eminent scholar in Vyākaraṇa

and Alamkāra Sri H.V. Nagaraja Rao, Sr. Research Assistant (Retd.), Oriental Research Institute, Mysore, and Vidwan Umakanta Bhatta, renowned scholar in Nyāya in respect of sanskrit grammatical usage. My sincere thanks are due to Dr. K. Soundararajan, M.A., Sri N.S. Sharadaprasad, M.A. of the Kuvempu Institute of Kannada Studies, Mysore University, and my wife Smt. Gowri Sathyanarayana, M.A., RBP. for correcting proofs. My hearty thanks are also due to my son Sangeetha Vidwan R.S. Nandakumar for his help in collation, proof correction and in the preparation of the Indexes.

I thank Sri Jainendra Press for their skilful typesetting this difficult work and for the neat get-up of this work.

Trayeelakshmi,  
Mysore, 570014  
Vijayadaśami, 2000

R. Sathyanarayana





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# चतुर्दण्डीप्रकाशिका

अनुबन्धः

प्रत्येकमनुक्रमणिकायां यत्र यत्र (:) एतच्चिह्नं वर्तते तत्र तत्र  
चिह्नपूर्वसङ्ख्या पृष्ठसङ्ख्यां सूचयति। तदुत्तरसङ्ख्या तत्तत्  
पृष्ठान्तर्गताः श्लोकसङ्ख्याः सूचयति। (;) इति चिह्नं पृष्ठान्तं  
सूचयति। (\*) इति चिह्नं तत्र तत्र इति सूचयति।

## SCHEME OF TRANSLITERATION

Sanskrit Alphabet:

a ā i ī u ū ṛ ṝ ḷ ḹ e ai o au ṁ ḥ  
k kh g gh ṇ  
c ch j jh ñ  
ṭ ṭh ḍ ḍh ṇ  
t th d dh n  
p ph b bh m  
y r l v ś ṣ h ḷ

Kannaḍa and Telugu

ಎ (e) ಏ (ē) ಒ (o) ಓ (ō)

Tamil

ற (ṛ) ழ (ḷ)



## LIST OF ABBREVIATIONS

### I. Abbreviations and Documentation

Names of authors and works which occur frequently in the Introduction are abbreviated as follows:

AML:	Melādhikāralakṣaṇam (Anon.)
ARL:	Rāgalakṣaṇam (Anon.)
BK:	Vishnu Narayana Bhatkhande
BLS:	Śrīmal-lakṣyaśaṅgītam by Catura Paṇḍita (i.e. V.N. Bhatkhande)
CDP:	Caturdaṇḍīprakāśikā
GD:	Govinda Dīkṣita (dīkṣita)
GSC:	Samgrahacūḍāmaṇi (by Govinda)
GSS:	Śaṅgītasudhā (by Govinda Dīkṣita)
KSR:	Śaṅgītaratnākara (kannaḍa)
MB:	Bṛhaddeśī (by Mataṅgamuni)
MRL:	Rāgalakṣaṇam (by Mudduveṇkaṭamakhin)
MV:	Mudduveṇkaṭamakhin
NCC:	New Catalogus Catalogorum
NS:	Nāṭyaśāstram (by Bharatamuni)
SD:	Subbarāma Dīkṣita
PP:	Prathamābhyāsa-pustakamu (by Subbarāma Dīkṣita)
SKC:	Samskṛta-Kavīcaritre (by M.N. Srinivasa Iyengar)
SMK:	Svaramelakalānidhi (by Rāmāmātya)
SR:	Śaṅgītaratnākara (by Śārṅgadeva)
SRL:	Rāgalakṣaṇamu (by Śāhaji)
SSP:	Śaṅgītasampradāyapradarśinī (by Subbarāma Dīkṣita)
SSP-V:	Śaṅgītasampradāyapradarśinī-Vāggeyakāracaritramu
TD:	Descriptive Catalogue of Sanskrit Manuscripts in the TMSSM Library, Tanjore
TSM:	Tanjore as a Seat of Music (by S. Seetha)
TSS:	Śaṅgītasārāmṛtam (by Tulajendra)
VGD:	'Govinda Dīkṣita' (by N.K. Venkatesam in JAHRS)
VM:	Veṇkaṭamakhin
VNT:	Nāyaks of Tanjore (by Vriddha Girisan)
YD:	Yajñanārāyaṇa Dīkṣita
YSR:	Sāhityaratnākara (by YD)

## II. Critical and Explanatory Notes (including Prosody and Yajña)

A:	Prosody
G:	Gaṅgādāsa, Chandomaṇjari
H:	Hemacandra, Chando'nuśāsanam
Jd:	Jayadeva, Jayadevacchandasa
Jk:	Jayakīrti, Chando'nuśāsanam
K:	Anon., Kavidarpaṇam
PP:	Prakṛtapaiṅgalam of Piṅgala
S:	Svayambhū, Svayambhūcchandasa
U:	Utpaladeva, <i>Comm.</i> Varāhamihira, Bṛhatsaṁhitā
B:	Yajña
AB:	Aitareya Brāhmaṇa
ApSS:	Āpastamba Śrautasūtra
AsSS:	Āśvalāyana Śrautasūtra
BSS:	Baudhāyana Śrautasūtra
JSS:	Jaiminiya Śrautasūtra
KSS:	Kātyāyana Śrautasūtra
LSS:	Lāṭyāyana Śrautasūtra
PB:	Pañcaviṁśa Brāhmaṇa
RV:	Ṛgveda Saṁhitā
SPB:	Śatapatha Brāhmaṇa
SSS:	Satyāśāḍha-hiraṇya Śrautasūtra
SkSS:	Śāṅkhāyana Śrautasūtra
TA:	Taittirīya Āraṇyaka
TdB:	Tāṇḍya Brāhmaṇa
TtB:	Taittirīya Brāhmaṇa
TS:	Taittirīya Saṁhitā
VS:	Vājasaneyī Saṁhitā

Other references are made with the full name of the author and of the work.

### Documentation

In documentation the colon (:) is preceded by number of volume, chapter, verse (pr.=prose) etc. It is *followed* by page/s number/s

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# CATURDANḌĪPRAKĀŚIKĀ

## INTRODUCTION





## INTRODUCTION

### (I) Prelude

When the political sun of the Vijayanagar empire set at Bannihatti in 1565 A.D. the spiritual, cultural and administrative mantle of the empire fell primarily on the shoulders of the feudal states of Mysore and Tanjore and secondarily on Madhurai, Ikkeri and the numerous princedoms of Andhra. Among these, Tanjore became the cultural vanguard for over three centuries and developed a virile, vigorous and conflated culture from the linguistic hinterlands of tamiḷ, telugu, marāṭhī and sanskrit—a culture which initially was profoundly influenced and inspired by Karnataka for well over a century. Under the liberal, discerning and enthusiastic patronage of four Nāyaka kings (1532-1673 A.D.) and ten Bhonsle rulers (1676-1855 A.D.), Tanjore witnessed an acme of manysided cultural development in literature, music, dancing, painting, sculpture and architecture. During the benign reign of the Nāyaka kings Tanjore had developed strong bonds of affinity and amity with Mysore and, during the visionary rule of the Bhonsles, with Maharashtra.

Music soared to dizzy heights in all its aspects in Tanjore during the above three centuries. Its practice was illumined with a galaxy of compositions, both traditional and modern. Ancient prabandhas, perpetuated by frequent contemporisation, coexisted with gīta, svarajati, varṇa, kṛti, pada, jāvaḷi, daru, tillāna, pallavi etc. Numerous musical plays, dance dramas, ballads, geyacaritras of śravya kāvyas and dr̥śya kāvyas were composed and performed. Composed music and improvised music kept abreast of each other in art music. Hundreds of luminous music composers flourished during this period. Nearly every king was himself a performing musician and a composer of merit. While the rule of the Nāyakas witnessed the gradual crystallisation of what is now known as Karnataka music (as that of the Vijayanagara emperors and of the Mysore Wāḍiyars), the Bhonsle era promoted both Karnataka music and Hindustani music to their full bloom. Indeed, bold experiments were carried out in integrating both into a common form, thus anticipating a late 20<sup>th</sup> century trend. The Bhonsle kings possessed amazingly catholic tastes in art and zealously patronised Western music also. Art music existed in harmonious and prosperous symbiosis with other forms such as devotional (temple) music, folk music, theatre music, yakṣagāna, kathākīrtana and bhajana. Music was profusely composed and performed in sanskrit, telugu, tamiḷ and marāṭhī. The kannāḍa songs of the Haridāsas were popular in Tanjore during the rule of the Bhonsle kings.

It was during these three centuries that musical instrumentation became enlarged, innovative and systematic in Tanjore. Its royal court was the abode of musical instruments of both Karnataka music and Hindustani music and reverberated to innovations such as the goṭṭu (gaṭṭi ?) vādyā. It witnessed experimentation, systematisation and standardisation of vīṇā-keyboards including the sophisticated and novel Raghunāthendra-mela vīṇā and Veṅkaṭādhvari-mela vīṇā. The tessitura and accordatura of numerous vīṇā-keyboards paved the way to the modern svaramela in Karnataka music. The modern Sarasvati vīṇā of Karnataka music was conceived and evolved as Tulajendra-mela vīṇā by the Bhonsle ruler Tulaja I of Tanjore.

Tanjore was also the belvedere for the rise and fall of the daṇḍī classification of the melodic entirety of Karnataka music, both of voice and instruments. Study of music theory and of music of the past was facilitated by the commissioning, collection and preservation of a large number of music and dance treatises, both printed and manuscript. Encouragement to music performance and incentive to musical scholarship took prolific forms such as munificent remuneration, honoraria and monthly salaries, award of attractive honorific titles, holding of music contests, awarding attractive prizes, gifts of musical instruments, donation of fertile lands, residential houses and even whole villages and founding of whole colonies for musicians, dancers, actors, litterateurs and scholars. Professional scribes were employed to prepare copies of music and of music and dance treatises. Such activity culminated in the huge Saraswathi Mahal Library. Excellent halls for music and dance concerts and for the holding of seminars and conferences were also built during the rule of both the Nāyaka and Bhonsle Kings.

Tanjore has the unique distinction of giving to the world: (i) the intense and prolific compositional activity of the one and only Kṣetrāyā (who hailed from Andhra but composed most in the Tanjore court) (ii) the remarkable father-son duo viz. Raghunātha Nāyaka and Vijayarāghava (iii) the dance-composer duo, Bharatam Nārāyaṇa kavi and Kāśīnātha Kavi (iv) the amazing scholarly trio, Govinda Dīkṣita, Yajñanārāyaṇa Dīkṣita and Veṅkaṭamakhin (v) the immortal trinity of saint composers, Tyāgarāja, Muddusvāmi Dīkṣita and Śyāmā Śāstri (vi) the Tanjore Quartette of naṭṭuva brothers Cinnayya, Ponnayya, Śivānandam and Vaḍivel who revitalised and revolutionised bharatanāṭya (vii) the Tanjore Quintette of musicologists, Govinda Dīkṣita (*Sanḡītasudhā*), (GSS) Veṅkaṭamakhin (CDP), Mudduveṅkaṭamakhin (*Rāgalakṣaṇam*) MRL, Śāhaji (*Rāgalakṣaṇamu*) SRL, and Tulajendra I (*Sanḡītasārāmṛtam*) (TSS), (viii) the Saptaviṭaṅksthānams of Lord Tyāgarāja, where music and dance flourished under divine example and inspiration viz. Tiruvārūru, Tirunallāru, Tirunāḡeikāroṇam, Tirukkārāyil, Tirukkolli, Tiruvāimūru, Tirumaraikkāḍu (ix) aṣṭavīṇā-diggajas viz. Vīṇā Sāmbaśiva śāstri, Vīṇā Kuppayya, Vīṇā Ādappayya,



Vīṇā Dharmayya, Vīṇā Kṛṣṇayya, Vīṇā Perumālayya, Vīṇā Kāḷahastiayya and Vīṇā Subbukuṭṭi (x) The saint-composer-singer navaratnas who extolled the greatness and glory of the Lord's Name viz. Śrīdhara Veṅkaṭeśa-ayyāvaḷ, Bodhendra Sadguru-svāmi, Sadāśiva-brahmendra, Parabrahmānanda-svāmi, Śivajñāna-svāmi, Upaniṣad-brahma, Vaidyanātha-deśika, Tambīran and Nārāyaṇa-tīrtha (xi) the ten great Bhonsle patrons of royal dynasty viz. Ekkoji I, Śāhaji, Tuḷaja I, Śarabhoji I, Amarasiṁha, Pratāpasīṁha, Ekkoji II, Tulaja II, Śarabhoji II and Śivāji besides a host of other eminent exponents of music, too numerous to mention separately.

An attempt is made here to study in some detail two musical treatises of the Tanjore Quintette in a historical and comparative perspective viz. Caturdaṇḍīprakāśikā (CDP) of Veṅkaṭamakhin (VM) and Rāgalakṣaṇam (MRL) of Mudduveṅkaṭamakhin (MV). CDP is presented in two volumes in this series; Vol. I contains a critical Introduction, Text, Text Critical Comments, Translation, Critical and Explanatory Notes (including Prosody, Yajña etc.) and various indexes to the Text. The second volume contains Makhiḥṛdaya, commentary in English on CDP. MRL is issued with Critical Introduction, Text, Text Critical Comments, Translation, Commentary and various indexes in a separate, third volume.

## (II) Author

### Veṅkaṭamakhin

#### (i) Name

The author of CDP has a name which may be decomposed into a nominal term viz. Veṅkaṭa or Veṅkaṭeśvara and an adjectival term consisting of synonyms for the performer of yajña viz. makhin, adhvari, dīkṣita, giving rise to the following combinational varieties which he has used on different occasions: Veṅkaṭamakhin, Veṅkaṭādhvari, Veṅkaṭeśvaramakhin, Veṅkaṭeśādhvari, Veṅkaṭeśvara Dīkṣita; his name is invariably associated with that of his father, which consists of the nominal term Govinda, combined with makhin, adhvari and dīkṣita, and sometimes associated with the name of his mother which is invariably given as Nāgāmbā or Nāgamāmbā.

The occurrence of the above names may be tabulated below from the available sources (SSP-Saṅgitasampradāyapradarśinī; PP-Prathamābhyāsa Pustakamu, both of Subbarāma Dīkṣita.)

Source	Own	Father	Mother
<b>I. VM: A. CDP</b> Colophon to each chapter	Veṅkaṭeśvara Dīkṣita	Govinda Dīkṣita	Nāgamāmbikā
1.2	Veṅkaṭamakhin	--	--
1.164, 168	Veṅkaṭādhvari	--	--

**B. Karmāntasūtra Vārtika:**

Beginning	Veṅkaṭeśādhvari	Govindādhvari	--
Colophon	Veṅkaṭeśvara Dīkṣita	Govinda Dīkṣita	--

**C. Śulbamīmāṃsā**

Beginning	Veṅkaṭeśvaramakhin	Govindamakhin	--
Colophon	Veṅkaṭeśvara Dīkṣita	Govinda Dīkṣita	--

**D. Vārtikābharāṇa**

Colophon	Veṅkaṭeśvara Dīkṣita	Govinda Dīkṣita	--
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**E. Prabandhas**

a. śrīraṅga, bauli rāga, SSP:253-4	Veṅkaṭamakhi	Govindādhvari	--
b. umātilaka, meca- bauli rāga, SSP:187-9	Veṅkaṭādhvari	Govindamakhi	Nāgāmbā
c. umātilaka, huṣāni rāga SSP: 621-2	Veṅkaṭamakhi	Govindādhvari	--
d. kaivāra, nārāyaṇa gauḷa rāga, SSP:754-6	Veṅkaṭamakhi	Govindādhvari	Nāgāmbikā

**F. Gītas**

a. nādarāmakriyā rāga SSP:200	Veṅkaṭamakhi	Govindamakhi	--
b. pāḍi SSP:207	Veṅkaṭamakhi	Govindamakhi	--
c. lalita SSP:227	--	--	--
d. hindola SSP:403	Veṅkaṭeśvara Dīkṣita	--	--
e. bilahari SSP:950	--	Govindādhvari	Nāgāmbā
f. kāmboji PP:30	Veṅkaṭamakhi	Guru Govinda Dīkṣita	--
g. pantuvarālī PP:39	Veṅkaṭamakhi	Govindādhvari	--

**II. Rājacūḍāmaṇi Dīkṣita**

Tantraśikhāmaṇi

Beginning	Veṅkaṭeśvaramakhi	Govinda Dīkṣita	--
Colophon	Veṅkaṭeśvara Dīkṣita	--	--

**III. Nīlakaṇṭha Dīkṣita**

Gaṅgāvatarāṇa Kāvya

Beginning	Veṅkaṭeśvaramakhi	--
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**IV. Cokkanāthamakhin**

Bhāṣyaratnāvalī

Beginning	Veṅkaṭeśādhvari	Govindamakhi
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**V. Subbarāma Dīkṣita**

SSP-Vāggeyakāraṇakula

Caritramu:5,6 (SSPV)	Veṅkaṭamakhi	Govinda Dīkṣita
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The name Veṅkaṭamakhin is in universal usage in modern Indian musicology and is also used in all the editions of CDP, even though the name Veṅkaṭeśvara Dīkṣita occurs uniformly and exclusively in the colophon to every chapter of this work and the name VM occurs only once in it (1.2). This may be traced to the preference shown by Subbarāma Dīkṣita for this form in his SSP, SSPV and PP in 1904 and 1905 A.D.



(ii) *VM: Second Son; Life Span*

VM is the second son of Govinda Dīkṣita and Nāgāmbā (or Nāgamāmbā). He is the younger, immediate brother of Yajñanārāyaṇa Dīkṣita and elder brother of Liṅganamakhin. According to N.K. Venkatesam (VGD:237) VM is the third son of Govinda Dīkṣita in support of which he extracts a colophon from CDP, which also includes the passage '*yajñanārāyaṇadīkṣitāvyavahitānujasya*'. It is not known where he got this copy of the CDP. No brother elder than Yajñanārāyaṇa Dīkṣita is known in any work of Govinda Dīkṣita. Yajñanārāyaṇa Dīkṣita, VM, Liṅganamakhin, or from their descendants or from any contemporary sources. The Madras edition of CDP mentions VM unequivocally as the '*dvitīyanandana*' of Govinda Dīkṣita and Nāgāmbā, in every one of its colophons. Venkatesam published his paper in 1928 some six years before the issue of the Madras edition (1934). But the Poona edition of the CDP, published some ten years (1918) *before* Venkatesam's paper also gives VM as *dvitīyanandana* in its final colophon (:48), in complete agreement with the Madras edition.

The dates of birth and death of VM cannot be determined with any degree of precision from any extant source. VM may only be surmised to have lived between (1600-1675) A.D.  $\pm 5$  years.

(iii) *VM: Towering Personality*

VM was a towering, broad-based personality of his times and kept company with giants. He was profoundly learned in many śāstras, both adjacent and distant, such as the veda, vedāṅgas, pūrvamīmāṃsā, advaita, tarka, vyākaraṇa, kāvya, alaṃkāra, chandas and so on. He was an expert in vedic trigonometry. He was a singer and vīṇa player. He was deeply proficient in the theory, history and practice of music, though somewhat unnecessarily given to fraudulent authentication. He was a great devotee and a mantrasiddha even as his father was. He was a self-assured scholar, somewhat overly so at times. But he refers to himself always only as the son of Govinda Dīkṣita and immediate younger brother of Yajñanārāyaṇa Dīkṣita and is somewhat overshadowed by them. He acclaims them both as performers of great yajñas. This was natural because he lived in such a time and place in which the status of a brāhmaṇa was esteemed in proportion to the number, variety and complexity of the yajñas he performed as well as the magnitude of the resources required and the difficulty of acquiring them. His prestige was proportional to the intensity and versatility of his learning. VM states, in the colophon to his Baudhāyana Śulbamīmāṃsā, that he himself was a *sāgnicityā-ptavājapeya yāji*. He repeats this in the colophon to his Vārtikābharaṇa. His disciple Rājacūḍāmaṇi Dīkṣita confirms this at the end of his Tantrasikhāmaṇi '*yeneṣṭam*

*sāgnicityāpta-vājapeyādibhir makhaiḥ*’ (For details of Vājapeya and other yajñas performed by VM, his father and brother, see Critical and Explanatory Notes, including Prosody and Yajña, appended to this work: 410-419) VM is hailed by Rājacūḍāmaṇi Dīkṣita (in the colophon to Tantrasikhāmaṇi) as *sarvatantrasvatantra* in appreciation of the former’s profound and manysided learning.

(iv) VM: *Guru*

VM venerates his own father Govinda Dīkṣita as his guru in his gīta in kāmboji rāga: ‘*āre danujavara nirghāta*’ (PP: 30, 31) thus: ‘*guru govinda dīkṣita putraveṅkaṭamakhisvāmi jaya jīvure*’. This may be true in the sense that Govinda Dīkṣita was renowned as ‘*advaitavidyācārya*’ (q.v.) or as a great *saṅgītācārya* or as both. VM hails his elder brother Yajñanārāyaṇa as *ācārya* with even more devotion in the colophons to his Vārtikābharaṇa and Śulbamīmāṃsā in identical terms: ‘*sarvatantrasvatantra-sāgnicitya-sarvapṛsthāptoryāmayāji śrī yajñanārāyaṇadīkṣitānujasya, tac-chiṣyatālabdhasamastavidyāvaibhavasya... veṅkaṭeśvaradīkṣitasya kṛtiṣu....*’. So VM ascribes his whole learning to the tutelage of Yajñanārāyaṇa. This may have included music also, because the latter’s expertise in music is amply borne out in the repeated and informed references to music in the Sāhityaratnākara (see esp. YSR. 6.1-24). VM also refers to Tānappa (Veṅkaṭamantri) as ‘*gururāya*’ in his gīta in the rāga ārabhi: ‘*gandharvajanatā...*’ (TSM: 376). But he refers to the same Tānappācārya as paramācārya repeatedly in CDP. (See (iii) ‘Tānappācārya’ under Section: Impress of Inner Circle: 25-28). This may perhaps be explained by saying that VM learnt music not only from Tānappa’s disciple (Govinda Dīkṣita, Yajñanārāyaṇa Dīkṣita and/or Raghunātha nāyaka) but also directly from Tānappa himself, however briefly.

(v) VM: *Disciples*

Being a reputed scholar and teacher in many śāstras, VM must have attracted disciples from far and wide in music and scriptural lore. Only three scholars of the period are on record as being disciples of VM as indicated above. (:4)

a. *Rājacūḍāmaṇi Dīkṣita* describes VM as the product of penance (tapas) of Govinda Yajvendra and Nāgamāmbā, as having performed *vājapeya* and other *yajñas*, as the author of Sāhityasāmrājya and other works and as one who installed a Coḷa king on the throne. He wrote the Tantrasikhāmaṇi at the command of VM in śaka 1559. Rājacūḍāmaṇi Dīkṣita (named Yajñanārāyaṇa Dīkṣita at birth) was the third son of Ratnakheṭa Śrīnivāsa Dīkṣita and Kāmākṣī who hailed from Satyamaṅgala adjoining the southern border of Karnataka. One of the most prolific writers of the 17th century A.D., he has authored some



24 works in multiple literary and philosophical genres: 1. Yajuḥśākhāvyākhyā 2. Daśopaniṣatvyākhyā 3. Śāstradīpikā Vyākhyā alias Karpūravārtikā 4. Tantraśikhāmaṇi, comm. on Dvādaśalakṣaṇī or Jaiminiya Sūtra 5. Saṅkarṣa muktāvalī 6. Nityāgnihotrāder-niṣkṛtirūpikā-Prāyaścitta dīpikā 7. Nyāyacūḍāmaṇi, vṛtti on Rucidatta 8. Cintāmaṇidarpaṇam comm. on Cintāmaṇi of Pārthasārathi Miśra 9. Śṛṅgāra-sarvasva bhāṇa 10. Yuddhakāṇḍa, in completion of Bhojacampū 11. Bhāratacampū 12. Vṛttatārāvalī 13. Ratnakhetavijaya-kāvya (Yamaka Kāvya) 14. Mañjū-bhāṣiṇī, Rāmakathā 15. Kathātrayee (Rāghava, Yādava, Pāṇḍaviya) Kāvya 16. Śaṅkarārya tārāvalī 17. Śaṅkarābhyudaya 18. Kaṁsavadham 19. Rukmiṇī pariṇayam 20. Kamalinī-Kalahāṁsa nāṭikā 21. Ānandarāghava nāṭakam 22. Alaṁkāra-cūḍāmaṇi 23. Citramañjarī 24. Kāvyaadarpaṇam.

Rājacūḍāmaṇi Dikṣita had performed the Viśvajid-yajña.

b. *Nilakanṭha Dikṣita*, a second disciple of VM, was yet another scion of a lineage of great scholars. He was the grandson of Accān Dikṣita, brother of the illustrious Appayya Dikṣita, second son of Nārāyaṇa Dikṣita and Bhūmi Devī. He belonged to the Bhāradvāja gotra. He refers to VM as his ācārya in the Gaṅgāvataṛaṇa Kāvya (1.51-52).

*Vārtikābharanagrantha-nirmāṇa-vyakta-naipuṇaḥ I*  
*Śrī Venkaṭeśvaramakḥiśiṣye mayy-anukampate II*  
*Kurvate śravaṇe vāṇī komalām yasya sāhitīm I...*

He was also a prolific writer of the age and has written some 104 works including poetry, plays, commentaries, philosophy, grammar, stotra and so on. Well known among these are 1. Gaṅgāvataṛaṇa 2. Nilakanṭhavijaya campū 3. Śivalīlarṇava 4. Naṭacaritanāṭaka 5. Hālāsyābhyudaya 6. Comm. on Mahābhāṣyapradīpa of Kaiyaṭa 7. Kaliviḍambana 8. Sabhāraṇjana 9. Śāntivilāsa 10. Vairāgyaśataka 11. Ānandasāgarastava 12. Śivotkarṣamañjarī 13. Anyāpadeśaśataka 14. Umāmaheśvara Stotra.

c. The third known disciple of VM is *Cokkanāthamakḥin*, son of Nārāyaṇa Śāstri (who had performed the dvādaśāha kratu and had the title 'Saṁcāribhāṣya') and Gaṇapati (mother) of Kauśika gotra. Cokkanātha was also called Sundareśvara and was an authority on Grammar which he studied with his father and śrauta and mīmāṁsā from VM. He lauds his guru VM in his Bhāṣyaratnāvalī with these words:

*śrīmad vīthivīṭaṅka-śaṅkarakṛpāsphārībhavat-sāhitītraividyaena*  
*kṛtārthayan kavivarān vidvajjanagrāmañib I*  
*Śrī govindamākhīndranandanamakḥi śrī yajñanārāyaṇa-sphītaḍṛṣṭi-*  
*kṛtodayo vijayate śrī venkaṭeśādhvari II*

Cokkanātha is the author of two works on grammar, viz. Bhāṣyaratnāvalī

and Dhāturatnāvalī. He is respectfully referred to as 'śābdikasārvabhauma', 'śrautadharma iva mūrtimantaḥ' etc. by Rāmabhadra Dīkṣita in his Paribhāṣāvṛttivyākhyā.

VM must have been an influential and renowned musician and musicologist of his times, enjoying royal patronage of high order. Thus he must have attracted many disciples in music. Nevertheless, the names of only two disciples are on record, and that of a third, by inference. M.N. Srinivasa Iyengar states (Saṁskṛta Kavacaritre SKC 2: 386) that Veṅkateśvara, son of YD and Madhuravāṇī, court poetess of Tanjore were vīṇā disciples of VM. No further information is available about the musical prowess of Veṅkateśvara. Some evidence of his excellence in astrology will be discussed below.

'Madhuravāṇī' is a title and a *nóm de plume*; her real name is not known. Seetha (TSM:35) gives it as Sukhavāṇī. M.N. Srinivasa Iyengar (SKC 2:385) states that she hailed from the old Mysore State and was introduced to Raghunātha nāyaka's court by Govinda Dīkṣita. She was an advaitin in her philosophical stance. Only one kāvya, the Raghunātharāmāyaṇa (also called Śrī Rāmāyaṇasāra-kāvyatilaka), composed in 14 sargas and some 1500 ślokaś structured in numerous metres, is known to be from her pen. This is a translation of Raghunātha nāyaka's Vālmīkicaritram, made at his request. She claims expertise in many arts and śāstras (1.92) including vīṇā playing and the ability to compose one hundred ślokaś in a half ghaṭikā (12 minutes !), to perform one hundred samasyāpūraṇaś (problem solving) while playing on the vīṇā (1, 2, 3), and to perform avadhāna of many kinds (1.92). She mentions VM as her guru (passim) and emphasizes her virtuosity on the vīṇā in the colophon to each chapter.

*'khyāta śrīraghunātha-nāyaka-dayādbhārānuvāronmiṣad / vīṇāvādana-saṁskṛtāndhrakavita sāmrajyalakṣmījuṣā // devyodyan-matisaṅkhyayā madhuravāṇyāmbākhyayā nirmite śrī rāmāyaṇasāra-kāvyatilake...'*

She is said to have composed an alternative kāvya to the Naiṣadha, and to the Kumārasambhava as also many campū kāvyas (The Indian Review, Feb. 1908: 111) but none of these may now be traced. She describes the performance of caturdaṇḍī on the vīṇā in Raghunātha nāyaka's court (Seetha, S.TSM: 35).

One possible disciple of VM in music is Veṅkaṭavaidyanātha Dīkṣita (Mudduveṅkaṭamakhin) who was the grandson of a brother of VM's mother Nāgamāmba (i.e. great grandson of Nārāyaṇamakhin). He was a nephew of VM and gave an empirical dimension to VM's scheme of 72 melas by giving them mnemonic names according to the kaṭapayādi device, described their rāgalakṣaṇaś and organised all extant rāgaś within this scheme.



(vi) VM: *Miracles*

It has been mentioned above that VM was a great devotee and a *mantrasiddha*. Subbarāma Dīkṣita (SSP.V:6) offers two instances of this. Once, when VM was on a pilgrimage to Setu (=Rāmeśvaram), he was attacked by robbers in a very fearsome place on the way to Rāmeśvaram. He then prayed to Śrī Rāmacandra to save him from the predicament. This is recorded in his gīta in the rāga lalita (SSP:227, 228):

*āre nibiḍakaṇṭaka du(h)praveśa-ghorataru-vakrāntavipina-bhrānta /  
(jāvaḍa) durjanabbādha-bhāvitare, bhavatu bhāvitare /  
ghanacāpabāṇa-vajrakavacabaddha-godhāṅguḷitrāṇa-karāla-karivāla-  
ddharu re / lakṣmaṇatteṇa saṅgatu re / rakṣamāmadhvani re / tiyam  
vayi.../ lavaṇajalanidhi mājbhissetubbandha-bandhurakīriti-rata  
bandhudaya-sindhu-durjanabbādha bhāvita re bhavatabhāvitare /  
(antari)*

VM says that Śrī Rāma appeared wearing sword, bow and arrow, was accompanied by Lakṣmaṇa and protected VM against the evil doers.

On another occasion, his patron king Vijayarāghava nāyaka, a staunch vaiṣṇavite, issued an ordinance, presumably under the inspiration of his teacher Kumāra Tātācārya, that all his subjects should immediately embrace śrīvaiṣṇavism and as a mark thereof, to receive the insignia of branding with śaṅkha and cakra. The adherents of other religions protested and sought the intervention of VM. Since the Nāyaka did not heed the advice, VM went to Madhyārjuna kṣetra (Tiruviḍaimarudūr) and did penance before Lord Mahādeva in His shrine. The King is said to have been punished with a severe and incurable stomach ache, of which he was relieved only when he repented and withdrew the ordinance. VM has indicated this in his gīta in rītigaula rāga, 'āre śaṅkhacakrāṅkana tyaja re re', the text of which is not given by Subbarāma Dīkṣita.

(vii) VM: *Minister; Political Activist*

Vriddha Girisan repeatedly claims that VM was a minister of Vijayarāghava nāyaka and that VM himself says so in the CDP (Nāyaks of Tanjore: 118): 'The Chaturdandiprakashika distinctly says that Venkateswara Dikshita, one of the sons of Govinda Dikshita was Vijayarāghava's minister', 'the author of Chaturdandiprakashika says that he wrote the work at the instance of Vijaya rāghava, when he was minister to him for some time' (VNT:119), 'Since Venkatamakhi says that he was for some time the minister of Vijayarāghava (accession 1633)...' (:123); 'There are more reasons than one to believe that Venkatamakhi was his minister only for a short time and that too in the early

years of his reign' (:126, footnote no. 7). To crown all these statements, Vridhdha Girisan asserts (VNT :126) 'The author (of *Tantracūḍāmaṇi*, *Rājacūḍāmaṇi* Dīkṣita) says that he wrote the work at the instance of his guru (VM) who is referred to have been then the minister in the court of Vijayaraghava. Venkatamakhi in the Introduction to his *Chaturdandiprakashika* mentions that he, in turn, wrote his work at the instance of his patron, Vijayaraghava nāyaka, the ruler, and that too when the latter had already donated the sixteen great gifts.' These assertions are so self-assured that one begins to wonder if the learned author had access to a copy of CDP which was so markedly different from the one in the possession of the family of Rāmasvāmi Dīkṣita and his descendants. It is extremely improbable that he had, and it is astounding that so seasoned a historian should make assertions without actually studying his primary sources, CDP and *Tantraśikhāmaṇi*, both of which were readily accessible to him when he published his work in 1942. Seetha also states, that VM was a minister of Vijayarāghava nāyaka (TSM:50). Neither VM nor his disciple Rājacūḍāmaṇi Dīkṣita have stated anywhere, directly or indirectly, that the former was the minister of Vijayarāghava. CDP has the briefest and the most cursory of introductions (if an invocatory verse and the *pratijñā-vākya* may be considered an introduction at all !). All that VM says, and that too only in the colophons, is that he wrote the CDP at the stimulation or solicitation ('*preritasya*') of Vijayarāghava nāyaka.

Even though there is no evidence of VM being a minister, there is some indication that he wielded some political power or was a virtual kingmaker. Rājacūḍāmaṇi Dīkṣita says, in the beginning of his *Tantraśikhāmaṇi* (M.N. Srinivāsa Iyengar, SKC 2:368) that VM had installed the coḷa king on his throne: '*pratisthāpita colakṣmājaneḥ*.' This could refer only to Vijayarāghava nāyaka. The position of Raghunātha nāyaka's other son, Rāmabhadra in respect of the throne is not clear from contemporary records. There are at least three different versions regarding his right to the throne: (i) he was only the son of Raghunātha by a bhoga-patnī (concubine). (ii) He was content with what little territory he got, viz. Tirukattuppalli and Pandanallur. (iii) Vijayarāghava was himself an illegitimate son of Rāghunātha nāyaka. This version seems to be incorrect because he was the son of Kalāvati, the chief queen of Raghunātha. There is some further evidence from the Dutch Missionary Bertrand (La Mission du Madurai, 3:53) that Vijayarāghava had imprisoned two brothers of his in the Vallam fort and got their eyes plucked out so that they would never become eligible to the throne. There is some conflicting information in the Vijayarāghava- varṁśāvali of Ceṅgālva Kāḷakavi and the Raghunāthābhyudayamu and Raghunathanāyakābhyudayamu of Vijayarāghava nāyaka as to whether the latter was actually crowned by Raghunātha nāyaka at all or whether he



ascended the throne after his father's death. Under these circumstances it is possible that VM, having inherited goodwill and political influence from his father GD, may have helped Vijayarāghava nāyaka establish his claim to the throne. This may have resulted in Rājacūḍāmaṇi Dīkṣita's description of VM as '*pratiṣṭhāpita colakṣmājaneḥ*'. In any case, Vriddha Girisan is wrong when he says (VNT:126). 'It is also stated therein (Chaturdandiprakashika) that Venkatamakhi was the establisher (consecrator) of a chola king and this reference to his part in helping a chola to the throne must in all probability refer to his help rendered to Vijayarāghava Nāyaka himself, as there could not have been then, any possibility for any chola to have contested the throne.'

VM's attitude towards of Vijayarāghava nāyaka is one of indifference, arrogance or superiority, as if there could be some substance in his being described as '*pratiṣṭhāpita colakṣmājana*'. This is in direct contrast with that of his father, who was kulapurohita of the Nāyaks, prime minister of at least two of them and probably even contributed towards founding both the kingdom and the dynasty. Govinda Dīkṣita actually wrote a learned music treatise in his king's name, highlighting a vīṇā-keyboard which was invented by the latter. He does not project his own image in this connection at all. On the other hand, VM is content merely to mention his patron king's name only in the colophons. He does not describe the king, his country or his royal court in the CDP. On the other hand, he limits the role of Vijayarāghava nāyaka in the genesis of the CDP, not even to patronage or encouragement, but only to suggestion or even solicitation: '*vijayarāghavabhūpāla-preritasya*.'

Indeed, it is even possible that VM was not on good terms with Vijayarāghava nāyaka. Subbarāma Dīkṣita records an incident (SSP-V:6) in the matter of forcible religious conversion of all his subjects by Vijayarāghava nāyaka to the śrīvaiṣṇava faith. This suggests bigotry on the part of the Nāyaka and of his religious preceptor, Kumāra Tātācārya. It is not unlikely that VM himself had strong religious faith. Evidence in CDP (5. 176-209; criticism of Rāmāmātya) shows his musicological intolerance and short temper, which could not have been compatible with an administrative and responsible office, and with the volatile and bigoted nature of Vijayarāghava. If VM were a minister of the latter at all (there is no evidence for this), it could have been only an honorific office (for there is no proof of VM's administrative ability) for a short time, and he must have soon lost the position by resignation or removal. It is also noteworthy, as discussed later, that notwithstanding VM's pre-éminence in music and musicologist as a vocalist, vīṇā player, inventor and composer, his name is not mentioned in a musical context by Vijayarāghava nāyaka or his protégés.

According to Vriddha Girisan, VM also calls himself 'Karnāṭarājya-pratiṣṭhā

panācārya (VNT:128, footnote no. 14). Since this note is added by him with a reference to CDP in the same sentence, he evidently means that VM describes himself thus in the CDP itself. This is not true, not only of CDP but of any other work of VM. Vriddha Girisan then proceeds to conjecture the involvement of Vijayarāghava nāyaka with the affairs of Vijayanagar in the restoration of Śrīraṅgarāya III to the throne. This should be corrected to Śrīraṅgarāya IV, who ascended the Vijayanagar throne in 1642 A.D. and ruled till 1681 A.D. He was the son of Cinnaveṅkaṭa, younger brother of Veṅkaṭapati II (1632-1642). The Nāyakas of Tanjore, Gingee and Madurai joined together to revolt against Śrīraṅga IV to become independent. They were also joined by the Bahmani kings to fight him. Abdulla Kutb Shah of Golkonda seized Udayagiri but Śrīraṅga IV repulsed him from Udayagiri. Raṇadullā Khan marched against the Karnataka district but was defeated by Śivappanāyaka of Ikkeri. Abdulla Kutb Shah again attacked Vijayanagar with the help of the chief of Velukoṭi. Śrīraṅga defeated their army and killed the General in 1643. Vijayarāghava nāyaka remained by and large, loyal to Vijayanagar and went to its rescue whenever requested. The description '*karnāṭarājyapraṭiṣṭhāpanācārya*' would therefore apply to him, rather than to VM, unless the latter was actively and politically involved in the affairs of the State in rendering such support to Śrīraṅga IV. Such an inference is made possible from a somewhat remote circumstance: the *brāhmaṇa* who performs *vājapeya yāga*, as did VM, is enjoined by the Scripture to take on the actions of a *kṣatriya* (see note on *vājapeya yajña* in the Critical and Explanatory Notes including Prosody and Yajña: 418) and VM may have availed himself of the opportunity. It may be remembered that his father Govinda Dikṣita, a *sāgnicitya-vājapeya-yāji*, was also a foremost political activist of the times.

As a matter of fact, the epithet '*karnāṭarājyapraṭiṣṭhāpanācārya*' is more appropriate to Raghunātha nāyaka. The circumstances were as follows: Veṅkaṭapati I emperor of Vijayanagar died in 1614 A.D. His brother-in-law Jaggarāya of Gobbūri sponsored Cikkarāya, son of Veṅkaṭapati's queen (who was his own sister), a pretender to the throne. He was opposed by Yācamanāyaka and his loyalist followers, who supported the right of Śrīraṅga III, son of Veṅkaṭapati's elder brother Rāma, to the throne. Śrīraṅga III ascended the throne, but was imprisoned and killed with his family in November 1614 A.D. by Jaggarāya. Only Śrīraṅga's son Rāma, a boy of twelve, managed to escape. He was saved, protected and sponsored to the throne by Yācama nāyaka, Raghunātha nāyaka and others while Jaggarāya sided with Cikkarāya. A battle was fought at Toppūr in which Raghunātha nāyaka killed Jaggarāya, and Rāma (deva) crowned at Kumbhakoṇam in 1617 A.D. Rāmadeva ruled Vijayanagar from 1617 to 1632 A.D. Raghunatha's campaigns against Soḷaga and Jaggarāya



in restoring the Karnataka empire to Rāmadeva are described in the Raghunāthābhyudayam (8.1-7, 14, 23, 76, 77) by Rāmabhadrāmbā, Raghunātha nāyaka's bhogapatnī (concubine), by Yajñanārāyaṇa Dīkṣita in his Sāhityaratnākara (10.14, 33-36, 55, 56, 76, 78, 80, 81; 13.80) and by his own son Vijayarāghava nāyaka in his Raghunāthābhyudayamu as '*jīrṇa -karnāṭarājya pratiṣṭhāpanācārya*' (1.665, 666:27; 2.463, 464:47).

(viii) VM: Descendants

It is possible to trace some descendants of VM and his family through the centuries. It will be shown in the next section that Govinda Dīkṣita probably had eight sons and a daughter, of whom Yajñanārāyaṇa Dīkṣita was the eldest. T.R. Chintamani, in his Introduction to Yajñanārāyaṇa's Sāhityaratnākara (:ix) draws attention to the manuscripts of Śivasahasranāmabhāṣya and Vedārthanirṇaya of Liṅgādhvarin, available in the Government Oriental Manuscripts Library, Madras. On the basis of the fact that the introductory verses and the colophons in them are identical with those in YSR, he concludes that Liṅgādhvarin was a son probably the third son of Govinda Dīkṣita and Nāgamāmbā. He also concludes that the former's Śivasahasranāmabhāṣya probably served as a model for Saubhāgyabhāskara (Comm. on Lalitāsahasranāman) of Bhāskararāya-makhin.

Yajñanārāyaṇa Dīkṣita had a son, Venkateśvara Dīkṣita, also called Paṇḍita Venkateśa, who has already been mentioned above (:8) as a vīṇā disciple of VM. He was a well-known authority in astrology (jyotiṣaśāstra) and is the author of Jātakacandrikā. Since it closely follows the Parāśara-horā, it is also called Pārāśarya or Parāśarahorā. The author is called Kālidāsa (probably in the sense of Abhinava Kālidāsa) in some manuscripts of the work, probably after the celebrated author of the astrological magnum opus Uttarakālāmṛtam. The Jātakacandrikā is a very popular treatise, printed several times in South India with translation into English (Royal Victoria Press, Madras 1900; Grantha-script edn., Śāstra-Saṅjīvani Press, Madras, 1910; Marāṭhi, Bombay, 1914), Kannaḍa (ed. MVC Subrahmaṇya Śāstrī, Satsampradāya-Kalānidhi mudrākṣara-śālā, Bangalore, 1891) and so on. The author describes himself thus (Bangalore edn. Śl. 80:43):

*yajñanārāyaṇābhikhyā-yāyajūka tanūbhavā /  
śrī venkateśvarākhyena kṛtā jātakacandrikā //*

The popularity of the work is evidenced by the numerous commentaries written on it in different parts of the country at different times e.g. Uddyota by Bhairavadatta, Tattvadīpikā by Jīvanāthajhā, Śāradāgama by Appāsūri, Sajjanaraṅjanī by Lakṣmīpati, Snehakūpikā by Bālakṛṣṇa, anon. by Cola, anon. by Pārama Sukha and anon. by Mayūreśvaropadhyāya.

Veṅkaṭavaidyanātha Dīkṣita, grandson of VM's maternal uncle, i.e. of Nāgamāmba's brother, is better known as Mudduveṅkaṭamakḥin, author of Rāgalakṣaṇam. He will be discussed in some detail in the Introduction to Rāgalakṣaṇam. Govinda Dīkṣita was a great-grandson of VM who had settled down at Madhyārjunam. He was a well-known musician and musicologist of his time. Rāmasvāmi Dīkṣita's meeting him and obtaining a copy of the CDP from him is discussed in the section: Lower Textual Criticism (:93).

While the foregoing descendants (except the last mentioned) were patrilineal, two brothers who were their senior contemporaries or even predecessors, and were matrilineal descendants, are noticed by N. Lakshminarayana Rao (Hoysala Karnatakas— Origin and Growth, in Silver Jubilee Volume, Hoysala Karnataka Sangha, Mysore, 1973: 2,3). Without specifying the source, he refers to an inscription dated 1687 A.D. which 'states that Ramasastri of Hoysana Kannadi Community received some gifts made by Mahadevendra Sarasvati, the disciple of Chandrasekhara Sarasvati, who occupied the pontifical throne of the Śāradā-pīṭha of Kanchi. This Ramasastri has been identified with his namesake Ramasastri, the elder brother of Kuṭṭikavi (circa 1700). Both these brothers are known to be the sons of the daughter's daughter of the great Govinda Dīkṣita, the minister of the Nayaka chiefs of Tanjavur, thus proving beyond any doubt that Govinda Dīkṣita belonged to the Hoysala Karnataka Community.'

I think the learned author (a retired chief epigraphist) has allowed an error of śaka to creep into his above mentioned date viz. 1687 which should be reckoned as śālivāhana; for the younger brother, Kuṭṭikavi, dated as circa 1700 A.D. by him, is a well-known and highly gifted poet called Vāñcheśvara or Vāñchānātha, who was a minister of Tulaja I (1729-1735 A.D.) and of Pratāpasimha (1740-1763 A.D.). Kuṭṭikavi was his nickname. He was a direct descendant of Govinda Dīkṣita, and like his forefathers lived in Tiruviśanallūr, (later built as Śāharājapura by Śāhaji and donated to learned brāhmaṇas, including the great-grandsons of Govinda Dīkṣita; this was one of the residences of Govinda Dīkṣita and his family and lies 8 km. to the east of Kumbhakoṇam. Vāñcheśvara was a hoysala karṇāṭaka brāhmaṇa. He was the author of Māhiśāśataka (also called Lulāyaśataka). Turagaśataka and Āśīrvādaśataka, Dhyāneśāśataka and Śiṣyāmśāśataka. Among these, the Māhiśāśataka is a very scholarly and lovely dvisandhāna kāvya directed at once at Tulaja I in eulogy and at Ghanaśyāma (another minister of Tulaja I and commentator of Viddhasālabhañjikā), who is ridiculed as a buffalo. It is also called Lulāyaśataka (Catalogue of Skt. Mss. in the Palace Library, Tanjore. Vol. 7, no. 2954). Vāñcheśvara's son was Mādhavārya, a scholar-poet and minister of Tulaja II. Mādhavārya's son was Narasimha, an expert in Vedas and Vedāṅgas and a revered teacher. His son i.e. Vāñcheśvara's great-grandson, was called Vāñcheśvara (may be designated



as Vāñcheśvara II) as also Kuṭṭi Śāstri and Kuṭṭi Kavi. He was, like his great-grandfather, a versatile scholar and prolific writer. He wrote a commentary on the Māhiṣaśataka (Ms. No. 2956, Catalogue of Skt. Mss. in the Palace Library, Tanjore). His other works include the Cintāmaṇicatustaya viz. Dattacintāmaṇi, Śrāddhacintāmaṇi Brahmasūtrārthacintāmaṇi and Bhāṭṭacintāmaṇi (comm. on the Pūrvamīmāṃsā treatise Bhāṭṭadīpikā of Khaṇḍadeva) as well as Kākatālīya vādārtha, Mahāliṅgaśataka, Vedāntaprakaraṇa as well as two detailed commentaries on Hiraṇyakeśīya Śrautakarmasūtra and Hiraṇyakeśīya Sāmānyasūtra (Ms. No. 2072, Vol. 7, Catalogue of Skt. Mss. in the Palace Library, Tanjore; the work is dated 1816 A.D.).

In his introduction to the Bhāṭṭacintāmaṇi (pub. M.L.J. Press, Madras 1934), Vāñcheśvara II gives an account of himself and his forefathers (all descended from Govinda Dīkṣita) thus:

<i>Śrī Śabarājendrapure Śrīśabarājendra viṣṭakais sadṛṣe  </i>	
<i>Kṛtavāso vimalamatiḥ bosalakarnāṭakaḥ sudhiḥ śrīmān   </i>	3
<i>Cakre māhiṣaśatakam dhyāneśaśatakam tathā śiṣyāṃśaśatakam  </i>	
<i>Śleṣakavīsārvabhaumaḥ śrīmān vāñcheśvaraḥ svatanthro'sau   </i>	4
<i>Tasya naptā mādhavārya(ḥ) pautra(ḥ) śrī narasimha(sta)taḥ  </i>	
<i>Vedavedāṅgatattvajñā sarvaśiṣyāgrapūjitāt(-tāḥ)   </i>	5
<i>Labdhajanmādbhīta śāstro vedārthaikaniviṣṭadbhī  </i>	
<i>Māhiṣamśatakam yena prapitāmahanirmitam   </i>	6
<i>Vyākhyātam ati gambhīram piṭṛpātreṇa vartmanā  </i>	
<i>Hiraṇyakeśi sūktam (!-sūtram) ca vyākhyātam kṛtsnam eva hi   </i>	7
<i>Dattacintāmaṇim caiva śrāddhacintāmaṇim tathā  </i>	
<i>Kṛtavān brahmasūtrārthacintāmaṇim anuttamam   </i>	8
<i>Kākatālīyavādārthaḥ kṛto yenātidurghaṭaḥ  </i>	
<i>Śrī-vāñcheśvara-nāmāsau tanute 'dya yathāmati   </i>	9
<i>Śrī bhāṭṭadīpikāvyākhyā bhāṭṭacintāmaṇim tathā  </i>	
<i>Doṣas satve'pi kṛpayā guṇam grhṇantu paṇḍitāḥ   </i>	10

Because of petty jealousies in the royal court (probably of Śarabhoji II), Vāñcheśvara II left Tanjore with his family and sought patronage of Bājī Rao at Poona where he was honoured and stayed for some time. Then he pilgrimaged to Benares, where he spent a few months teaching various śāstras. After returning to Bājī Rao's court, on the way to his native place viz. Śāharajendrapura, he visited the royal court of Kṛṣṇarāja Wāḍiyar III of Mysore (1800-1869 A.D.) having heard glorious accounts of this Abhinava Bhoja who was himself a poet, patron and scholar of a high order. Vāñcheśvara captivated the king and his court with his versatile scholarship and genius and allowed

himself to be persuaded to stay on at Mysore as the State Dharmādhikāri. He wrote the commentaries on Hiraṇyakeśī Śrauta Karmasūtra and Hiraṇyakeśīya Sāmānya Sūtra while in the royal court of Bāji Rao at Poona. Since he settled at Mysore, the office of Dharmādhikāri was enjoyed by the members of his lineage for about five generations till about 1940, the last such person to hold it being Sri Narasiṃha Śāstri.

Since Govinda Dīkṣita was advaitācārya and belonged to the hoysaḷa karṇāṭaka community of brāhmaṇas, and since many scions of the subsequent generations were authorities on advaita philosophy, they were selected to the pontifical throne of Jagadguru Śaṅkarācārya at Kumbhakoṇam, very near which Govinda Dīkṣita and his descendants lived for many generations. This practice of selecting a person from among the descendants of Govinda Dīkṣita, and, in the nonavailability of such a candidate, at least from the hoysaḷa karṇāṭaka community, was in vogue at Kumbhakoṇam Pīṭham till recently. At least three Jagadgurus with the *āśramanāma* of Candrasekharendra Sarasvati are known in this guruparamparā since the 18th century A.D. to have been descendants of Govinda Dīkṣita: (i) guru of Mahādevendra Sarasvatī who made a grant to Rāma Śāstri (c.1750 A.D.) (ii) the 64th pontiff and contemporary of Subbarāma Dīkṣita (c.1800-1844) whose bṛndāvana is situated at the back of the Maṭha at Vaḍakoṭi in Kumbhakoṇam and (iii) His Holiness who was a centenarian and was our own contemporary till 1995. The practice of selecting candidates for the Jagadguru pīṭha from a particular smārta brāhmaṇa community is an old one in the monasteries of Śaṅkarācārya. Another example is the monastery of Śṛṅgerī in which the Jagadguru is selected from the Velanāḍu telugu brāhmaṇa community.

### (III) Impress of Inner Circle

No account of VM or CDP would be complete or meaningful unless it also includes a perspective of the cultural milieu in which both the author and his work developed and flourished. The contributions of at least five eminent persons who wielded considerable influence on VM deserve to be considered, however briefly, in this connection: Govinda Dīkṣita, his father; Yajñanārāyaṇa Dīkṣita, his guru and elder brother; Tānappa, his paramaguru, in the codification and celebration of whose caturdaṇḍī the CDP was written; Raghunātha nāyaka, under whose patronage cultural achievements of Tanjore reached their zenith, and Vijayarāghava nāyaka, whose patronage and solicitude influenced the writing of the CDP.



(i) *Govinda Dīkṣita: (a) Origin*

Subbarāma Dīkṣita (SSP-V:3) describes Govinda Dīkṣita (GD) as a karnāṭaka brāhmaṇa of Vāsiṣṭha gotra, of Āśvālāyana sūtra of Ṛgveda. T.R. Chintamani specifies (Introduction:YSR:V) the branch of this gotra as Upamanyu. Upamanyu vasiṣṭhas are uniformly described as trayārṣeya (i.e. descended in a line of three ṛṣis) viz. Vāsiṣṭha, Aindrapramada and Ābharadvasava in the Mānavaśrautasūtra (11.8.6), Kātyāyana Parīṣiṣṭa, and Āśvālāyana Śrautasūtra (12.15.1,2), Apastamba Śrautasūtra (24.10.4-8), Satyāśāḍha Hiranya Śrautasūtra (21.3.14), Vaikhānasa Pravara (II) and the Baudhāyana Pravara (45-48). Upamanyu is one of the 22 branches of the trayārṣeya vāsiṣṭhas (Śrautasūtra: 1020, Vaidika Saṁśodhana Maṇḍala, Poona, 1962). Karnāṭaka as an epithet for jāti (caste) before a brāhmaṇa's name generally indicates hoysaḷa karnāṭaka (a subset of smārtha brāhmaṇas in Karnāṭaka of advaita faith and affiliated to Jagadguru Śaṅkarācārya Pīṭha of Śṛṅgeri). Another case of (hoysaḷa) karnāṭaka jāti in Indian music and dance is of Paṇḍarika Viṭṭhala, the author of Nartananirṇaya etc. In the case of Govinda Dīkṣita, the hoysaḷa karnāṭaka jāti is confirmed from his descendants as shown above: Rāmaśāstri mentioned in the inscription of Śaka 1687 (cit. N. Lakshminarayana Rao *vide supra*), Vāñcheśvara II in his Bhāṭṭacintāmaṇi, and some pontiffs of the Jagadguru Śaṅkarācārya of Kumbhakoṇam. The epithet hoysaḷa is a mislection for hoysaṇa, which is the correct name of the royal dynasty which ruled at Dvārasamudram (Haḷēbīḍ) in Karnataka from 1000 A.D. to 1346 A.D. These 'karnataka' brahmaṇas acquired this epithet probably because they originated or emerged from a village called Hoysaṇa-haḷli (old name of Sogē-haḷli in Shimoga tālūk: vide Kaifiyat no. 1 of Sōgāni Agrahāra) and diffused from there.

Nothing is known about the parents or ancestors of GD. Two theories are offered by Vriddha Girisan (VNT:114, 115), both tracing his origin to Old Mysore State and his migration to Vijayanagar (or Ārṇi) in search of employment. N.K. Venkatesam (VGD. 2.3, 4: 226, 227) confirms that GD originated from the Mysore (State ?) from a family account of his descendant Narasimha Sastri, Palace Dharmādhikāri at Mysore (Vide Section: VM: Descendants: 15, *supra*). That GD hailed from Karnataka with kannaḍa as his mother tongue is corroborated independently from other circumstances: The town of Honnālī (Honnavaḷli) in Shimoga District in Karnataka has nurtured a firm belief for several generations that GD belonged to this place; this is recorded in the Karnataka Gazetteer (Shimoga District: 540). Subbarāma Dīkṣita says (SSP-V loc. cit.) that GD. was an upāsaka of Sāvitṛi and attained mantrasiddhi in Gāyatri. T.R. Chintāmaṇi (VSR, Introduction: vi, vii) adds further that he did so at Vasiṣṭha Tīrtha on the banks of the Tuṅgabhadra river. This Tīrtha may be identified with only three places near each other in Karnataka:

i. The first is a small islet called Kuruvada Gaḍḍe (= islet of Kuruva) in the river Tuṅgabhadrā, lying 10 km. south-east of Honnāḷi opposite the village of Kuruva situated on the left bank of this river. This islet has a temple of Rāmeśvara built by Cālukyans and contains inscriptions of the kings of Cālukyās, Hoysaḷas, Seuṇas and of Vijayanagar. Two of these (Honnāḷi Nos. 7, 8, Shimoga District, Epigraphia Carnatica 7: 158, 159) mention the ancient āśrama of Mataṅga situated there. The banks of the Tuṅgabhadrā abound with tīrthas, especially in this region, which are described in Tuṅgabhadrā Khaṇḍa of the Brahmāṇḍa Purāṇa, Varāha Purāṇa, Sanatkumara-Saṁhitā of the Skānda purāṇa and in the Tuṅgabhadrā Māhātmya of the Brahmāṇḍa Purāṇa (Śvetagiri Māhātmya), Bhaviṣyottara Purāṇa and the Skandapurāṇa (Sahyādri Khaṇḍa). At Honnāḷi it is called Bhāskara Tīrtha. At Kuruva, the islet is called Vasiṣṭha Tīrtha and has been extolled in the Matsyapurāṇa (22.68) as sacred for offerings for the Manes; the Sahyādri Khaṇḍa (Uttara Rahasya) says Vasiṣṭha Ṛṣi performed penance on both its banks here: *'tuṅgabhadrā-taṭe dve ca tapat sā'pi niṣcalāḥ'* and calls it the Vasiṣṭha Tīrtha: *'tathāhu munayaḥ sarve vasiṣṭham tīrtham uttamam'*. Elsewhere (21.20) it also says: *'vasiṣṭham, tīrtham āgneyyām mahāliṅgāttu saṁsthitam vasiṣṭho' pi tapas taptvā nirmame tapaso balāt'*.

This refers to Vasiṣṭha tīrtha situated in Koṭītīrtha lying to the south-east of the famous Mahabaleśvara temple in Gokaṇṇa.

Gokaṇṇa is a famous holy place, 16 km. to the north of Kumta in North Karnataka, esteemed as a Śaiva trīsthalī and venerated as equal to Kāśī and Rāmeśvara and is surrounded by the rivers Siddheśvara on the east, Śālmālī (Gaṅgoḷḷi) on the north, Aghaṇāśinī on the South and the Arabian Sea on the West. Shaped like a bowl among the hills of the Śataśṛṅga mountain range; it is the nucleus of some thirty tīrthas including Koṭītīrtha, Agastya tīrtha, Sumitrā tīrtha, Mālinī, Sumālinī, Sūrya and Candra. Of these, Koṭītīrtha, is the largest and the most important. The presiding deity here is the self generated (udbhava) Koṭīliṅga of mythological fame. This comprehends many smaller tīrthas including those of Kālabhairaveśvara, Garuḍa and Aniruddha as well as Agastyeśvara and Vasiṣṭheśvara, and has corresponding shrines, as well as Vaiṣṇava and Śākta temples.

The Sahyādri Khaṇḍa, an early poetical work of anonymous authorship (ed. Bhanumati, Y.C., Institute of Kannada Studies, Mysore 1975) describes the Koṭīśvara tīrtha and locates Agastya tīrtha to the East, Vasiṣṭha tīrtha to the South-east, Kaṇvatīrtha to the South, Gālava tīrtha to the South-west, Gautama tīrtha to the West, Bhāradvāja tīrtha to the North-west and Āṅgīrasa tīrtha to the North (51.26:360). Since this Vasiṣṭha tīrtha does not lie on the banks of the Tuṅgabhadrā river, it may be ruled out as the place of holy penance of GD.



There are many inscriptions of the 15th-17th century A.D. in the region of Honnāḷi, Tīrthahaḷḷi and Āraga in Shimoga district in Karnataka, which mention brāhmaṇas of Upamanyu Vāsiṣṭha gotra of the Āśvalāyana sūtra, who received various gifts and grants. It may be thus inferred that GD lived in or near this Vasiṣṭha Tīrtha (Kuruva) and attained mantrasiddhi (and perhaps performed tapas at Bhāskara Kṣetra at Honnāḷi) before he migrated to Vijayanagar. It may be further noted that at the nearby Kūḍali (16 km. from Shimoga) where the Tuṅga and Bhadra rivers confluence, there is an ancient Advaita monastery of Jagadguru Śrī Śaṅkarācārya, more than six hundred years old, as well as a Mādhva monastery called Āryamaṭha. Both maṭhas possess a large number of copper plate and stone inscriptions describing grants and gifts. The Āryamaṭha has records of gifts made by Kṛṣṇadevarāya of Vijayanagar to Nārāyaṇa Tīrtha and Vyāsa Tīrtha in 1527 A.D.

ii. The second is a hamlet called Vidyāraṇyapuram, situated on the west bank of the river Tuṅgā, 2 km. south of Śṛṅgeri. It was built as an *agrahara* from Kikunda nāḍu of Āraga Veṇṭhe and Hagaḍūru village lying west of Sānta lige nāḍu and gifted away to *adhiṣṭhānams* (= *samādbis*), temples and scholars of Śṛṅgeri by Harihara II, emperor of Vijayanagar, on the 26th May 1386 as a commemoration of the passing away of the sage Vidyāraṇya, after whom the (then) township was named ('The Śṛṅgeri Plates of Harihara II', Vidyāraṇya, Vol. I: 112-117). The Tuṅgā river takes a bend at this point and flows westward. So this part of the bank, a hamlet, is called Paścimavāhini. The sage Vidyāraṇya himself granted a piece of land for the Gopinātha temple at this place ('The Paścimavāhini Inscription', *ibid.*: 110-111). A part of this hamlet on the river bank is called Vasiṣṭhāśrama, because the ancient sage Vasiṣṭha is mythified as having performed *tapas* here. The place and the myth are very old and were renowned during GD's life. This may be inferred from an inscription which states that the Jagadguru Narasiṃha Bhāratī IV of Śṛṅgeri founded the Narasiṃhapura *agrahāra* near Vasiṣṭhāśrama in hallowed memory of his guru, Narasiṃha Bhāratī III (Venkataraman, K.R., The Throne of Transcendental Wisdom: 42).

It is probable that GD obtained the *gayatrī mantrasiddhi* at the above mentioned Vasiṣṭhāśrama. It is equally probable that he studied *advaitavidyā* and other *śāstras* at Śṛṅgeri Monastery and received the title '*Advaitavidyācārya*' from the then Jagadguru. It may be reasonably assumed that he learnt music and studied Vidyāraṇya's *Sanḡītasāra* here. Four venerable pontiffs (21st to the 24th) ordorned the *Vyākhyāna-simbāsana* of Śṛṅgeri in GD's life time: Ramacandra Bhāratī (1517-1560 A.D.), Narasiṃha Bhāratī III - Narasiṃha Bhāratī IV (1560-1599), Abhinava Narasiṃha Bhāratī (1599-1622). Since GD helped Cevvappa nāyaka (1533? 1545-1580) to found the Tanjore kingdom, he must have left Śṛṅgeri (and Āraga Veṇṭhe) during the pontifical rule of Rāmacandra

Bhārati but must have continued his association with the monastery. It is not unlikely that GD's *saṅgītaguru Tānappācārya* hailed from the Āraga province.

GD thus was probably a resident of Kuruva near Honnāḷi and or at Śṛṅgeri. So it is hardly necessary to establish that his mother tongue was kannaḍa. If corroboration is needed at all, it may be pointed out that Nee.Vai. Venkatasubramanya Sastri asserts in his Introduction to his edition of Yajñanārāyaṇa Dīkṣita's play Raghunātha Vilāsa (:iv): '*govindamakhīndrāḥ karṇāṭabhāṣayi svayam vyaharamāṇā...*'

Honnāḷi was an important and flourishing part of Vijayanagar empire in the 15th-17th cent. A.D. Yerimada nāyaka founded the pāḷeyapaṭ of Hāgalavāḍi at Yerekatte in 1478 A.D. His son Sālināyaka (1508-1544 A.D.) received in appreciation of his valour and loyal services the large tract of land consisting of Tumkūr, Turuvekere, Seṭṭikere and Honnāḷi as a gift from Kṛṣṇadevarāya. His son Bhairavanāyaka I (1544-1578 A.D.) rebuilt Hāgalavāḍi in 1558 A.D. as his capital. Honnāḷi continued to be an important cultural and political seat in the empire throughout the rule of this dynasty as revealed by several inscriptions: Mudiappa nāyaka (1578-1618 A.D.), Bhairavanāyaka II (1618-1646 A.D.), Mudiappa nāyaka II (1700-1740 A.D.). Mudduvīrappa nāyaka (1740-1753) surrendered to the mughal general Dilawar Khan. His successor Cannabasappa nāyaka was overthrown in the 18th century by Haider Ali Khan, who annexed the territory to Mysore State.

It is during the rule of the foregoing Sālināyaka that GD must have migrated to Vijayanagar (Acyutarāya's court) with his protégé Cevvappa nāyaka to seek employment for both. He is said to have gained the king's admiration and favour because of his astrological prowess. Cevvappa is believed to have proved his valour, strength, political acumen, administrative skill, leadership and loyalty so thoroughly that he was offered in marriage the hand of Mūrtimāmbā, sister of Acyutadevarāya's queen Tirumalāmbā, as well as the district of Tanjore as dowry. He sought and secured the guidance of his preceptor and sponsor GD as his chief minister.

Honnāḷi at this time was a part of Āraga Vēṇṭhe or Malayarājya (Mountain province) of Vijayanagar. Its capital was Āraga, now reduced to a small village some 10 km. South-west of Tīrthahaḷi in the modern Shimoga district in Karnataka. It used to be ruled by the Sāntara rulers of Humca (and called Sāntaḷige nāḍu) under the Cālukyas of Kalyāṇa and subsequently of the Hoysaḷa kings. During the rise of the Vijayanagar empire, it became an esteemed mahāmaṇḍala, ruled only by close relatives (son or brother) of the emperor who were also commanders of the army, viz. Mārappa, brother of Harihara II (1377 A.D.), Virūpaṇṇa, son of Bukkarāya I (1378 A.D.), Cikkarāya Oḍeya, son of Harihara II (1381 A.D.). During the rule of Cikkarāya Oḍeya, the Āraga Vēṇṭhe consisted of three cities and 18 kampaṇas (districts); he was



assisted by his minister Vīravasanta Mādhavarāya. The kingdom comprised parts of Shimoga, Tīrthahalli, Shikāripūra, Nagara, Soraba and Koppa (Koppa includes Śrīgeri) taluks. In the 15th and 16th centuries A.D. Āraga was administered by mahāmaṇḍaleśvaras (viceroys) who were brahma-kṣatriyas, viz. Saṅkappa-rāyappa, Vīrappa, Bommaṇṇa, Viṭṭhaṇṇa Oḍeya etc. At this time Āraga country consisted of Āraga, Gutti, Bārakūru and Mangalore, divided administratively into fifty 'nāḍus' and fifty-nine 'agrahāras'.

iii. There is a Vasiṣṭha tīrtha on the bank of Tuṅgabhadra at Hampi also. But GD's stay at Hampi is too short and too filled with political activity, making it less probable as a place for *mantrasiddhi*.

### GD: (b) Life

GD was the chief minister of two Nāyaka Kings of Tanjore viz. Acyutappa nāyaka, son of Cevvappa nāyaka who ruled Tanjore from 1580 to 1600 A.D. and of his successor, Raghunātha nāyaka, (1600 ? 1614 ? to 1633 A.D.). He was the kulapurohita and possibly minister of Cevvappa nāyaka also (1533 ? 1545? - 1580 A.D.) He is respectfully referred to as 'Ayyan' in all the inscriptions of the time. His earliest known inscription is dated in 1588 A.D. (Epi. Coll. No. 119 of 1930) and his last known inscription, at 1634 A.D. (Epi. Coll. No. 257 of 1927). In his Saṅgītasudhā (1.48) he states that he saw Cevvappa (d. 1580 A.D.) blessing his young grandson Raghunātha for excelling in the military sport of khuralī and pronouncing him as a worthy and brilliant successor. GD laid down the administrative reins and spent the last years of his life with his wife in *tapas* in the presence of Maṅgalāmbā at Paṭṭiśvaram. If we assume that he was some 30 years old when he saw Cevvappa nāyaka admiring the boy Raghunātha, say in 1575 A.D., GD may be conjectured to have lived between c.1545-1635 A.D.±5 years.

As stated by VM and Yajñanārāyaṇa Dīkṣita in the colophon to each chapter of each of their works and by VM in the mudrākhaṇḍa of some of his songs, GD's wife was called Nāgāmbā or Nāgamāmbikā (which is probably a sanskritisation of Nāgamma) who was the daughter of Nārāyaṇamakhin. Virddha Girisan (VNT: 122), M. Krishnamachariar (History of Classical Sanskrit Literature: 232), and M.N. Srinivasa Iyengar (SKC. 2.290), probably borrowing from N.K. Venkatesam (VGD: 237) for an account of GD, say that he had eight sons and a daughter, of whom the youngest son was a vīṇā player *par excellence* and that the daughter, very beautiful and accomplished, died young because of 'rājadr̥ṣṭi' of Raghunātha nāyaka. Venkatesam has himself collected such minutiae in the life of GD from the anecdotal, traditional account furnished by GD's twentieth century descendant Narasimha Sastri, Dharmādhikāri of the Mysore Palace (vide Section: VM: Descendants: 15

*supra*). If this is true at all, the daughter must have become the mother of at least one child (or GD must have had another daughter); for there is a record in śaka 1687 of two grandsons viz. Rāmaśāstri and Kuṭṭiśāstri descended from this daughter. However, details of only YD and VM, and possibly of Liṅgādhvarin are available as sons of GD. GD's home near Kumbhakoṇam is traditionally described as having ten tretāgni vedis built for the nityāgnihotra performance of GD, his eight sons and son-in-law. This residence of his is variously located at Paṭṭiśvaram or Tirunāgeśvaram near Kumbhakoṇam and at Tiruppalatturai in Pāpanāsam taluk. There is some corroboration of GD's taking up residence at Paṭṭiśvaram or Tirunāgeśvaram because VM speaks of his father as '*kumbhaghoṇe majha re nityanivāsu re*' in his kaivāra prabandha in nārāyaṇagaula rāga (SSP: 754-756).

GD is one of the finest products of Vedic culture, amazingly broadbased, versatile colossus, visionary champion of the hoary and holy traditional values of *sanātana dharma*. Like Vidyāraṇya who helped found the Vijayanagar empire, like Āryanātha Mudaliyār who helped for more than half a century Viśvanātha nāyaka in the manysided progress of Madurai, GD was instrumental in the founding of the Tanjore kingdom and led it to its greatest heights for more than fifty years with vision and enterprise. He was a brilliant administrator, a loyal and benevolent minister, a profound and versatile scholar, highly religious, philosophical and spiritual. His services to the Tanjore kingdom have far outlived him in every sphere.

GD was a foremost exponent of advaita of his times and universally venerated as 'advaitavidyācārya' by YD, VM, Rājacūḍāmaṇi Dīkṣita and Nīlakaṇṭha Dīkṣita. VM eulogises him as '*Śaṅkarāvatāru*' in his bilahari gīta '*arundhatī kīritiyam*' (SSP: 950) and as '*śaṅkaramunimatapraṭiṣṭhāpanakovidu re*' in his kaivāra prabandha in the rāga nārāyaṇagaula (SSP: 754-756). His younger contemporary, the great Appayya Dīkṣita obliquely refers to him as 'advaitavidyācārya' in his Siddhāntaleśasaṁgraha, thus:

*'atrābur advaitavidyācāryāḥ-yathā aty-utkrāstasv-aikasya-aiva dhavalarūpasya mālinya-tāratamyayukteṣv-anekeṣu darpaneṣu pratibimbe saty-upādhimālinya-tāratamyāt tatra tatra pratibimbe dbāvalyāpakarṣaḥ tāratamyenādhyasyate.'* (Sākṣyānandasyān-āvṛtatva-nirūpaṇam: ch. 1:35, ll 17 et seq.)

*'advaitavidyācāryastv-ābuh / svāpnāpadārthānām na kevalam prabodha bodhyārtha kriyāmātrakāritvam svāpnāṅganā-bhujāṅgamādīnām tad-abādhyā-sukhabhayādi janakasyatvāpi darśanāt'* (Mithyāpadārthasyāpy-artha Kriyākāritvopapadaktvam. Ch. 2: 73, ll. 8 et seq.)

*'advaitavidyācāryās tu nāparokṣārtha-viśayatvam jñāsyāparokṣyam*



*svarūpa-sukhāparokṣa-rūpa-jñānāvyāpanāt svaviśayatvalakṣaṇa-sva  
prakāśatva-niṣedhāt'// (brahmaviśayaśya-śabdajñānasyāpya-  
aparokṣatvopapādanam' Ch. 3: 99 ll. 1 et seq.)*

GD was a profound expert in all the six philosophical systems (*ṣaḍ-  
darśana*), in dharma śāstra, astrology and music. He is believed to have written  
a commentary on Kumārila in Pūrvamīmāṃsā, and a work on astrology. He  
also got the Sthalapurāṇa of Tiruvaiyār (Tiruvaiyār Māhātmyam) translated into  
tamiḻ. He is said to have composed a commentary on the Sundarakāṇḍa of  
Vālmīki Rāmāyaṇa. He has been described as 'sarvatantrasvatantra',  
'padavākyaprāmāṇa-pārāvārapārīṇa' by YD (YSR, Colophon to each chapter).  
He was kulapurohita for the royal family of the Nāyakas and was the tutor of  
Raghunātha nāyaka. He computed the auspicious date and time for the latter's  
coronation, and on that occasion, applied the sacred ashes on the forehead  
of the prince in lieu of the paṭṭa. He was held in the highest veneration by  
his disciple-king who shared his throne with him on the occasion of seeing  
the play 'Raghunāthavilāsa' by YD. Raghunātha nāyaka held the royal insignia  
of the white umbrella over GD's head when the latter performed the sāgnicitya  
vājapeya yajña. On this occasion GD also erected a victory pillar and VM has  
celebrated this event with his bilahari rāga gīta 'arundhatī kīrtiyam'.

GD had performed all the major somasaṁsthā yajñas prescribed in the  
Śrautaśāstra, especially the sāgnicitya vājapeya, sarvatomukha and atirātra,  
thus fully justifying the suffixes *dīkṣita*, *adhvarin*, *makhin* etc. to his name.  
As already mentioned, he had attained mantrasiddhi in his *gāyatrī upāsanā*.  
Several miracles are attributed to him of which only a few may be mentioned:

1. Water transformed into milk by the god Ājñā Gaṇapati.
2. The Goddess Gaṅgā stretching her hand out of the Mahāmakham lake  
to receive the offering.
3. Bride granted to innocent youth meditating on śṛṅgāra dhyāna for a wife.
4. Incident of the mason of the Paṭṭiśvaram temple and the servants of Yama.
5. Prediction of a son to Acyutarāya of Vijayanagar.
6. Prediction of kingship to Cevvappa nāyaka.

GD spent his last days in peace, renunciation and meditation at Paṭṭiśvaram  
in the presence of his iṣṭadaiva Maṅgalāmbā and attained mahāsiddhi. This  
event is celebrated by the erection of a statue of GD in his official dress and  
that of his wife in the Paṭṭiśvaram temple. He has further the unique distinction  
of being worshipped in the form of Govinda Dīkṣita liṅga in the Kumbheśvara  
temple of Kumbhakoṇam and in the Pañcanadīśvara temple at Tiruvaiyār.

#### *GD: (c) Monuments*

GD served his kings and his subjects for long with the utmost loyalty and

benevolence, in every walk of life. He has eclipsed the rule of even Raghunātha nāyaka. The numerous grants and gifts he made while in office still bear his name (Govinda, Ayyan, Dīkṣita) today and are scattered throughout the region which used to be the Tanjore Kingdom. Some of these are collated below from Venkatesam (VGD: 1.226-223), Vriddhagirisam (VNT: 120, 121), M.N. Srinivasa Iyengar (SKC: 290, 291) and S. Ramakrishna Sastri (Kumbhakoṇam Mahākṣetram, i-xii):

- Towns and Villages: Govindapuram (east of Madhyārjunam), Govinda Kuḍi, Ayyāmpet, Dīkṣita Samudram (Mullakkuḍi); a village gifted for each tithi (lunar day): Ekādaśī Agrahāram (Eccamguḍi), Mahādānapuram.
- Streets and Agrahāras: Ayyankaḍai, Ayyāmpet (near Paśupati Temple), Ayyanteru in Tanjore; Yāgaśālā street and Ayyan street in Kumbhakoṇam; Mahādānam streets in Māyavaram, Tiruvaīyār, Madhyārjunam, Tiruveṅgāḍu; Ayyan teru in Tiruvaṇṇāmalai, Ayyāmpet in Tiruvārūru, Maṇakkāl.
- Temples: Rāmasvāmi temples at Kumbhakoṇam, Vijayarāghavapuram and Śrīraṅgam; Viṣṇu temple in Śrīmuṣṇam: temple at Rameśvaram, Kuttālam, Tirupalaturai, Madhyārjunam, Śvetāraṇyam, Tiruveṅgāḍu.
- Puṣyamaṇṭapas with vimāna: Tiruvaīyār, Kumbhakoṇam, Madhyārjunam, Tiruvalaṇḍi, Vṛddhācalam, Māyavaram, Veṇṇūr, Tanjore, Paṭṭiśvaram; Turaikkāttuvār maṇṭapam in the Viḷanagar temple in Māyavaram; construction and repair of 16 maṇṭapas with installed Śivaliṅgas on the bunds of the Mahāmakham lake in Kumbhakoṇam.
- Renovations and Additions: Jñānāmbikā temple in Paṭṭiśvaram; ācāravāśal, anantakalyāṇamaṇṭapam in Sāraṅgasvāmi temple in Kumbhakoṇam; Rāmasvāmi temple in Kumbhakoṇam, Rāmāyaṇa paintings on its inner walls.
- Miscellaneous: Rājā Pāṭhaśālā at Kumbhakoṇam as training centre for Vedas and the śāstras; its proliferation in Tamilnāḍu; Ayyan Vaikal: canal from north of Coleroon from Akhaṇḍa Kāveri; stone steps on all four sides of Mahāmakham Lake; Yāgaśālā maṇṭapa in Kumbhakoṇam; silver ratha and silver vṛṣabha(bull)vāhana to Mahādeva temple in Madhyārjunam; nandanavanas (flower gardens) to all temples in the land.

(ii) *Yajñanārāyaṇa Dīkṣita (YD)*

YD was the eldest son of GD and deeply learned in many śāstras. He had mastered Vyākaraṇa, Tarka, Mīmāṃsā and Advaita from his father and studied with his father's disciple viz. Raghunātha nāyaka, Kāvya, Nāṭaka, Alankāra etc. He became proficient in music, probably under the tutelage of both and/or Tānappācārya. His works reveal an intimate and profound knowledge of music and dance. He was the proud sāgnicitya performer of sarvakratu and āptoryāma



yajñas. He has composed Sāhityaratnākara (literary biography of his teacher, Raghunātha nāyaka), Raghunāthavilāsa, a play, and Alaṅkāra-ratnākara, a work on Alaṅkāra in which all the illustrations have Raghunātha nāyaka for their hero. Sāhityaratnākara may also have been called Raghunāthabhūpavijaya kāvya and is available only up to 16 chapters. YD states in this work (6.76) that after learning Kāvya, Nāṭaka and Alaṅkāra, he wanted to offer gurudakṣiṇā to Raghunātha nāyaka, who, instead, presented YD with his own ear-rings, anklets etc.! In the Raghunāthavilāsa nāṭaka (in five acts) he says (5.19, 20) that the play was seen by the King Raghunātha, who shared the throne with GD. He records in this play (1.25, 26) the appreciation of two influential contemporary writers viz. Kṛṣṇayajvan alias Ayyā Dīkṣita (author of Raghunāthabhūpālīyam and Naiṣadha pārijātam) and of Diṇḍimakula-maṇḍana śikhāmaṇi Somanātha.

YD was acknowledged as an outstanding authority on grammar and logic even in his own days. Thus, Nārāyaṇa Bhaṭṭātri, author of the renowned Nārāyaṇīyam had submitted his poem 'Apāṇinīya-pramāṇatā' for YD's approval (K. Kunjunni Raja, Contribution of Kerala to Sanskrit Literature: 134, 136, 231). Nārāyaṇa Bhaṭṭa, author of Rāghavendrāvijayam (6.16, 17:86) eulogises YD for his great expertise in tarka and yajña. Both Nārāyaṇa Bhaṭṭas were YD's contemporaries.

YD is sometimes credited with a commentary on Citrabandha Rāmāyaṇa (e.g. M. Krishnamachariar SKC: 234, Theodor Aufrecht CC: 1.470). But this is incorrect. The author of the work is Veṅkaṭeśvara, grandson of Cherukūri Koṇḍabhaṭṭa Upādhyāya and the commentator is his father, Yajñanārāyaṇa Bhaṭṭa (Vide. Ms. Nos. 3772-3775, TD: 4: 2728-2734).

YD gives the colophon to each sarga of Sāhityaratnākara as follows:

*iti śrī padavākyapramāṇa-pārāvārapārīṇa-śrīmad advaitācārya sāgnicitya-sarvatomukhātīrātra-sāgnicityāptavājapeyayāji-govindadīkṣitavara-nandanasya sāgnicitya-sarvakratu-yājinaḥ śrī yajñanārāyaṇa-yajvanah kṛtau sāhityaratnākare mahākāvye... sargaḥ/*

### (iii) Tānappācārya

VM refers to Tānappa on five occasions in the CDP: as one who knows the sampradāya in music (1.129), as his paramācārya who established rāgas in lakṣyamārga (5.24), who promulgated fifty-five rāgas which were fit for composing gīta, ṭhāya and prabandha (5.105), as the composer of ālāpa models for fifty rāgas (6.32), as the sole composer of ṭhāyas for all prevalent rāgas and as his paramācārya (7.7). Subbarāma Dīkṣita (SSP-V: 5) states that VM had learnt saṅgītaśāstra thoroughly from Tānappa, along with both theory and performance, with the permission of his father. He says that Tānappa, a foremost music composer, had come from the 'northern' country; VM com-



posed his very first song on this guru of his, beginning with the words of 'gandharvajanatā-kharva durvāragarva-bhañjanu re' in three segments in the rāga ārabhi and dedicated to him in the presence of his father, brother and gurus; this song was very well known even at the present time (of writing SSP-V, i.e. c. 1900 A.D.). Subbarāma Dīkṣita adds a foot note (loc. cit.) that Tānappa's real name was Veṅkaṭamantrin or Śarma, as occurring in the third segment of this song and that he was the son of Honnay(y)a. He does not however, give this song in the SSP.

S. Seetha (TSM: 376, 377) states that Tānappa hailed from Mysore, was a niyogi and was also known as Veṅkaṭamantri. She gives the mudrākhaṇḍa (segment containing the composer's signature), presumably recovered by her from a manuscript source in the TMSSM Library, Tanjore as follows:

*Veṅkaṭamantriśekhara cirañjīvu govindadīkṣitakumāra-veṅkaṭamakhi ceyu gururāya dhavala śaṅkha...*

Her conjecture that this Veṅkaṭamantri hailed from Mysore (State) is supported by the fact that the name Honnayya is uniquely of kannada origin. It is probable that Govinda Dīkṣita brought Veṅkaṭamantri, as he did Madhuravāṇi (q.s.) to Tanjore from Honnāḷi or Āraga.

Subbarāma Dīkṣita's account of Tānappa is probably traditional, preserved in his family and transmitted from generation to generation, and gathered presumably by Rāmasvāmi Dīkṣita from Veṅkaṭavaidyānātha Dīkṣita and Govinda Dīkṣita (II). This account merits a few observations: Tānappa was learned in both saṅgītaśāstra and prayoga and was a seasoned music composer. 'Northern' to Tanjore does not mean North India (nor Tānabhaṭṭa or Tānsen) but Karnataka and Andhra. That he had 'come' to Tanjore means that he was not a native of Tanjore but implies his staying in Tanjore at the time of VM's music education, say around 1600-1610 A.D. VM calls Tānappa 'gururāya' in the above mentioned gīta but 'paramācārya' and 'paramaguru' in the CDP. This may be reconciled by assuming that VM had already been initiated into music by Govinda Dīkṣita, Yajñanārāyaṇa Dīkṣita (or even Raghunātha nāyaka), who were Tānappa's direct disciples, and when Tānappa came to Tanjore, VM had the opportunity of learning musical practice and theory directly from him also, with the permission and advice of his father. Tānappa must have stayed in Tanjore at least until VM developed into a mature musician because VM composed his very first song in dedication to Tānappa and performed it in the presence of his father, brother and 'gurus' (which probably was an honorific plural for Tānappa or included his father, brother and perhaps Raghunātha nāyaka). VM venerated and was influenced by Tānappa so deeply that he composed the CDP as a second *gurudakṣiṇā*—now in śāstra—to expound and propagate the special and enduring contribution of Tānappa viz. the concept

of *caturdaṇḍī* as a classificatory criterion, or his creation of comprehensive, empirical models for each *daṇḍī*, or both. He must have felt this a worthy task because his own gurus-father and/or brother-and Tānappa's direct disciples had left it undone. It is worthy of note that the *ālāpa* of the *rāga nāṭi* described by Govinda Dīkṣita in the *Śaṅgītasudhā* (2.460-495:156-160) and ascribed by Yajñanārāyaṇa Dīkṣita to Raghunātha's *vīṇā* playing (YSR.6.15-24:34, 35) and the general model of *ālāpa* of *rāgas* expounded by VM (CDP ch. 6) are in close agreement. VM says that these models were established in musical practice by Tānappa (CDP 6.32). Thus, even though these models must have inspired or influenced Govinda Dīkṣita, and even though he does employ the terms *ālāpa*, *ṭhāya*, *gīta* and *prabandha* in juxtaposition in *Śaṅgītasudhā*, he mentions neither Tānappa nor *caturdaṇḍī*. However, it is for these fifty *rāgas* (and fifteen *melas*), which he ascribes to the systematisation and popularisation by the sage Vidyāraṇya, that he has described the *ālāpa-daṇḍī* in the format created or stabilised by Tānappa, which forms the bulk of the second chapter of the *Śaṅgītasudhā*. Govinda Dīkṣita mentions mythical and perhaps fictitious names as his authorities in connection with the *svara* (GS. 2.119-139:17-19) and authorities on *rāga* (GSS 2.404-409:152) many of which remain even today untraced. He even mentions Rāmāmātya by indirection as 'navīna' for refutation (GSS 2.497:160; 2.588:170; 2.615:172; 2.634:175; 2.671:179; 2.742:186, 2.849:197) but does not mention Tānappa, who may have been his own guru. It is possible that VM felt unhappy or dissatisfied with this situation and wrote the CDP solely to highlight his 'gudurāya', mentioning his father and his *Śaṅgītasudhā* (*nidhi*) only once in the CDP (1.152). Further, GD leaves out the *ṭhāya-daṇḍī* and *gītadaṇḍī*, but instead, simply copies the *sthāya in toto* from Śārṅgadeva, even though the *ṭhāya* was well established and popular in his days.

The above mentioned *gīta* 'gandharvajanaṭā...' (:26 *supra*) is in *bhāṇḍirabhāṣā*, as all other compositions of VM and most other musical compositions of the age were; 'ceyu' suggests the partial use of telugu, which seems to have been the court language of the Nāyaka kings, especially of Vijayarāghava. The use of words such as *dhavaḷa*, *śaṅkha*, *vimala* in a music composition is a time-honoured conventional practice of indicating auspiciousness and benediction (Sathyanarayana, R., *Dhavaḷa, A Hoary Heritage of Karnataka*, Bihar Theatre Journal, No. 12, Patna, 1958).

Seetha (TSM: 376) states that according to the above mentioned *gīta*, Tānappa was a 'niyogi'. This word means a high functionary appointed by a king for a specific purpose, an emissary, deputy or delegate. The terms *mantrin* and *niyoga* signify different levels or kinds of appointment (vide, e.g. Śivakoṭy-ācārya, *Vaḍḍārādhane* 12.71; SII 1. ii. Narahari, *Torave Rāmāyaṇa*, 1.6.19) but are often roughly used often as synonyms. Thus *Veṅkaṭamantrin* must have



been a king's deputy, delegate or emissary, evidently from Karnataka. He must have been sent as a delegate or emissary on official business, and his musical excellence may have been availed of, besides his official duties or brought, as an outstanding musician-composer, from the royal courts of Āraga or Honnāḷi by Govinda Dīkṣita to the royal court of Acyutappa nāyaka - or more probably to that of Raghunātha—for the specific purpose of teaching, composing and propagating the caturdaṇḍī in Tanjore where it was unknown. Govinda Dīkṣita may have learnt from him while in Karnataka, and must have availed himself of his presence in Tanjore, to engage him as teacher to VM. If this conjecture is granted, VM's repeated use of the word caturdaṇḍī and of Tānappa as the sole or exclusive composer of the ālāpa and ṭhāya daṇḍis, as well as the title of his work viz. CDP become understandable. Veṅkaṭamantrin seems to have succeeded in his mission, judging by the subsequent popularity of both the word caturdaṇḍī and its organisational role in music in Tanjore for about two hundred years of course, '*mantri*' may have been only an honorific title of Rāmāmātya.

Tānappa seems to be a nickname or honorific title (cf. Tānsen) which Veṅkaṭamantrin acquired because of his (a) special, innovative skill in performing 'tāna' and (b) distinguished and signal contribution in systematising, organising and codifying tāna in the ālāpadaṇḍī. This is reflected by VM in the Ālāpa Prakaraṇa of the CDP (see esp. 6.32). He must have been so popular in this name (or the reverential 'Śarman') that VM refers to him exclusively by this name in the CDP. VM adds the venerable 'śekhara' to Veṅkaṭamantrin in the mudrākhaṇḍa of the gīta '*gandharvajanatā...*' and repeats it as Tānappācāryaśekhara in the CDP (7.7). Śarman is the exclusive nominal suffix of a brāhmaṇa.

The expression '*kharva*' means mutilated, injured, dwarfed; '*durvāra*' means irresistible, irrepressible. Therefore, '*gandharvajanatā-kharvadurvāra garvabhañjanure*' in the above mentioned gīta may be speculated as 'unrestrained or irresistible destruction of the arrogance of the musician folk who were dwarfed or mutilated' (by the colossal Veṅkaṭamantrin). This contains a possible suggestion of a contest between Veṅkaṭamantrin and the local musicians of the royal court of Tanjore and his victory (cf. contest between Bobbili Keśavayya and Śyāmāśāstri in Tanjore).

Tānappa's stay in Tanjore (or his last days) must have been short because there is no other reference to him in contemporary or future literary or musical sources in Tanjore.

#### (iv) *Raghunātha nāyaka*

The following brief accounts of Raghunātha nāyaka and Vijayarāghava nāyaka

are purely cultural in scope and totally free of their political histories, which are not only beyond the scope of this Introduction but by and large, confusing and conflicting in their sources.

Raghunātha nāyaka (1614-1634 A.D.) was the son of Acyutappa nāyaka and Mūrtimāmbā. Even as a small boy he possessed royal qualities and military acumen and thus attracted the admiration of his grandfather Cevvappa nāyaka, founder of the Tanjore Nāyaka dynasty. He became crown prince in 1600 A.D. and jointly ruled with his father and managed the affairs of the state ably. Even before becoming king he won important battles and helped in restoring to the King of Nepal (i.e. Jaffna) and the Emperor of Vijayanagar to their thrones and took the titles 'samaraniḥśaṅka', 'Soḷagamānabhaṇjana', 'Nepālanṛpasthāpana', 'Karnātakarājyapraṭiṣṭhāpanācārya' etc. His kingdom extended from Tirukoṣṭiyūr in Rāmnāḍ district to Lālguḍi in Tiruchirapalli, from Govindavāḍi in Chingleput district to Neḍunguram in Nārattampūṇḍi in North Arcot.

Raghunātha blossomed into a manysided genius under the inspiration of his mentor, kulapurohita and chief minister, Govinda Dīkṣita, and steered Tanjore to its highest glory and greatness. He was an acute statesman, able administrator, valiant warrior, skilled in armoury, swordsmanship, marksmanship, horsemanship and war strategy. He was a brilliant and versatile scholar, polyglot, author, playwright, poet, vocalist, vīṇa player and vīṇa-keyboard inventor; he had mastered Kāvya, Nāṭaka, Alaṅkāra, Chandas, as well as in Śruti, Smṛti, Itihāsa, Tarka and Vedānta as a disciple of Govinda Dīkṣita. He enjoyed the titles 'abhinavabhoja', 'kavibudhagāyakaḥbhimatakalpataru', 'sāhityabhoja', 'sarasaśāhityakalābhoja', 'prabandhaparameśvara' and 'bharatavidyā dhurandhara' which reflect both his personal accomplishments in literature and the arts as well as his extensive patronage to them.

Raghunātha is portrayed as matchless among the Nāyaka kings for his magnanimous munificence. He is described as having performed more dānas (gifts) than are prescribed even in the Dānakhaṇḍa of Hemādri's Caturvargacintāmaṇi. The gifts and grants made by him and his agents were countless in the then kingdom of Tanjore. He patronised śaiva and vaiṣṇava faiths with equal fervour and has built, rebuilt or renovated Śiva temples and Viṣṇu temples in Kumbhakoṇam, Rāmeśvaram, Śrīraṅgam, Śrīnivāsa-sthala etc. He instituted car festivals for the deities Jalpeśa and Dhenunātha in the Paśupati temple. He performed tulāpuruṣadāna twice, hiraṇyagarbha-and mahābhūtagata dānas. He performed kanakābhiṣekam on the mādхва yati Sudhīndra Tīrtha of Rāghavendra maṭha. His munificent support to learning was legendary. He built numerous agrahāras in each of which, it is said, a thousand learned brāhmaṇas could live, learn and teach many śāstras. The poet Koṇḍakoṇaṅgi Cauḍappa who visited his court has ecstatically described the



glory of his court. Vijayarāghava nāyaka, his son, has described in detail the wonderful palace and the capital of Raghunātha nāyaka in his Raghunāthābhyudayamu and Raghunātha-nāyakābhyudayamu.

As already mentioned, Raghunātha nāyaka was a prolific author and an innovative musician. He was an expert player of the vipaṇcī, invented the Raghunāthamela-vīṇā, the rāga jayantasenā and the tāla rāmānanda. He is the author of many kāvyas and prabandhas justifying his title Prabandha parameśvara. He has composed many yakṣagānas the chief of which is Rukmiṇī-Kṛṣṇa-vivāha; he has written Pārijātāpaharaṇam, Vālmīkacaritram, Rāmāyaṇasāra, Acyutendrābhyudaya, Gajendramokṣa, Nalābhyudaya, and Śṛṅgārasāvitri as well as Mahābhārata-saṅgraha. The sudhā-triad viz. Saṅgīta-sudhā (claimed by VM to have been written by GD), Sāhityasudhā and Bharatasudhā are ascribed to his authorship.

Raghunātha nāyaka patronised the arts and literature extensively. His royal court was the scene every day of discussions by eminent experts of sāhitya, dharma, darśana, and śāstrārtha, and of poetical contests, conferences, competitions and seminars attended by both men and women. It resounded daily to the sweet strains of music, various musical instruments and the steps of dancing feet in different halls named Indirāvilāsa, Vijayavilāsa, Śāradā-mandira, Sāhityasāmrājya. His court was adorned with the following literary giants:

(Names of their works are given after ':')

GD q.v.

YD q.v.

Madhuravāṇi: Śrī-Rāmāyaṇa-kāvyasāratilakam

Rājacūḍāmaṇi Dīkṣita: (: 6,7 *supra*)

Kumāra Tātācārya: Pārijātaharaṇa nāṭaka

Bhāskara Dīkṣita: 1. Ātmaprakāśa 2. Ātmaparīkṣā 3. Taptamudrā-vidrāvaṇa

Kṛṣṇādhvarin (Ayyā Dīkṣita): 1. Naiṣadha pārijāta (dvisandhāna kāvya)

2. Rāghunāthabhūpālīyam

Mṛtyuñjaya: Pradyumnottara-carita

āmabhadrāmbā: Raghunāthābhyudayam

Nīlakaṇṭha Dīkṣita: (:7 *supra*)

Veṅkaṭādhvari: 1. Viśvaguṇādarśa 2. Varadābhyudaya 3. Pradyumnānanda

4. Lakṣmīsaḥasra

Appay(y)a Dīkṣita: 1. Kuvalayānanda 2. Citramimāṃsā 3. Abhidhālakṣaṇa-vṛtti

4. Vṛttivārtika 5. Yādavābhyudaya 6. Nāmasaṅgrahamālā and comm.

7. Kāñcīvaradarāja-sadivya-igraha-varṇanam and comm. 8. Śrī Kṛṣṇadhyāna

paddhati 9. Durgācandrakalā stuti 10. Ādityastotra and its comm.

11. Caturmatasārārtha-saṅgraha 12. Nyāyamuktāvalī 13. Mayūkhamālikā

14. Maṇimālikā 15. Nayamañjari 16. Siddhāntaleśasaṅgraha

17. Nyāyarakṣāmaṇi 18. Śrīkaṇṭhabhāṣya vyākhyā 19. Śivārkamaṇidīpikā  
 20. Śivānandalaharī 21. Ratnatraya-parīkṣā 22. Pañcaratnastava  
 23. Śikhariṇīmālā 24. Brahmatarka stava 25. Śivatattva viveka 26. Śatakadhārā  
 27. Śivārcana-prakāśārtha candrikā 28. Bālacandrikā 29. Mimāṃsācitraapuṭa  
 30. Vidhirasāyana and others totalling 104 works. Appaya Dīkṣita was not a court poet of the Nāyaka kings.

(v) *Vijayarāghava nāyaka*

Vijayarāghava nāyaka was the son of Raghunātha nāyaka and Kalāvati. He ruled Tanjore from 1633/1634 to 1673 A.D. and is the last king of the Nāyaka dynasty. He was killed with his son Ceṅgamaladāsa in a battle with Cokkanātha nāyaka of Madurai in 1673 A.D. The various versions of the date and manner of his ascent to the throne are conflicting and leave a gap of about one year. VM may have earned the title '*pratiṣṭhāpita-coḷakṣmājana*' during this gap.

Historians are prone to criticise Vijayarāghava as lacking in political sagacity, administrative acumen, physical valour and religious tolerance; but there is no doubt that Tanjore rose to even new cultural heights during his rule, especially in literature, music and dance. The so called Southern school of telugu literature rose to its zenith in his court. Yakṣagāna became prolific and innovative. Vijayarāghava himself led this renaissance with vision and enthusiasm. His Raghunāthanāyakābhyudayamu describes the daily routine of its hero Raghunātha in great detail. Vijayarāghava must have followed it in even greater intensity and zeal. This routine is remarkable for the almost total involvement of the king in cultural pursuits throughout the day.

The Raghunāthanāyakābhyudayamu presents a vivid and glorious picture of the palace of the Nāyaka kings, which was a veritable abode of Sarasvatī. After passing through a large pavilion (hazāra) with golden domes, and stables for elephants and horses, one entered a great hall called Rāmabhadraśālā, where the chieftains and courtiers awaited the king's pleasure and where a large painting of Lord Sri Rāmabhadra hung. Then one entered Lakṣmīvilāsa, where the army chiefs waited for the King in rows. Then there was a marble gate ornamented with the images of lions, leading to the sports arena called Acyutaraṅgakūṭa, which was laid out under the cool shade of punnāga trees. This was followed by the huge and marvellous mansion, called Nākapurivilāsa next the lofty gymnasium, the Lāṅgula Capparamu. After this lay the *nāṭakaśālā* or theatre. Then one entered the shrine of Mannār (Rājagopāla), called Madanagopālavilāsa, situated in a large courtyard. Next to this was the magnificent Śrī Rāmasaudha, paved with blue marble which reflected the image of Lord Śrī Paṭṭābhirāma seated in a pavilion with golden filigree work. Then one entered the Vijayabhavana through golden doors to encounter



several chamberlains. This led to the Indirāmandira, the queens' apartments which contained paintings of the victories of Raghunātha over Soḷaga, Kings of Nepāl, Pāṇḍya and Tuṇḍīra countries, and the installation of the young Rāma on the throne of Vijayanagar. Finally, there was the Vijayarāghava vilāsa, beautiful palace of Vijayarāghava nāyaka (1.394-460:16-19).

The Vijayarāghava vilāsa featured a banner called Śāradā-dhvaja, an insignium of scholarship and aesthetic creativity (Ceṅgālva Kāḷakavi, Rājagopālavilāsamu. 1.16.19:78), the waving of which in air was deemed to symbolise the fact that Vijayarāghava was the only true poet, whose poetry was the confluence of the sweetness of sugar, the fragrance of the jāti flower and the gentle, cool, soothing pleasure of the mountain breeze and of the fullmoon light. Its waving also signified, nodding as it were, that poetry should always embrace the originality of genius, its syntaxes bristling with figures of speech, grammatical structures as models of Pāṇini's Aṣṭādhyāyī, and poetic situations appealing even to children. The King wore two anklets of gold, bedecked with precious gems: gaṇḍa-peraṇḍa as insignium of his heroic accomplishments, sāhityarāya-peṇḍera as insignium of his unsurpassed excellence in literature.

The Śāradā-dhvaja and the Vijayavilāsa were daily witnesses to literary, musical and dance presentations of a high order, as evidenced by numerous contemporary literary sources, especially Vijayarāghava nāyaka's Raghunāthanāyakābhyudayamu and Ceṅgālva Kāḷakavi's Rājagopālavilāsamu, in both of which the same names of the artists are repeated, who, therefore may have been real persons. (The names of the dances they performed are also given-)

Rājagopālavilāsamu (1.23:8) Rūpavati-caupada, Campakavallī-śabdacintāmaṇi, Mūrtivadhūti-jakkiṇi, Komalavallī-Koravaṇḍi, Lokanāyikā-navapada (new kind of pada?), Śāṣirekhā-deśi, Ratnagiri-duru(daru-?)pada, Bhāgīrathi-peraṇi. Other forms such as madanapaṭṭadūtya and navaratnamālikā were also performed. Besides these, 'Muddu' Candrarekhā, who had received numerous honours in the royal court of Veṅkaṭapati of Vijayanagar for her excellence in dancing, was the star performer at the court of Vijayarāghava and Raghunātha (1.22:8). She has been repeatedly mentioned as a very special courtesan (1.129:43; 2.83:63; 3.88:84; 4.83:103).

Rāghunāthanāyakābhyudayamu (1.500-510:21): Rūpavati-padacālī, Candrarekhā-peraṇi, Śāṣirekhā-jakkiṇi and kopu, Lokanāyikā-duru(daru-?) pada, keḷika, kopu; some performed koravaṇḍi, śivalīlā, gujarāti, deśi by turns.

The music performances included, according to Rājagopālavilāsamu the playing of vīṇā, kinnari, mukhavīṇā, piḷḷaṅgovi, tambura, svaramaṇḍala, rāvaṇahasta, daṇḍe, muḍuku, ceṅgu and tāla and the musical forms dvipadi, yakṣagāna, suvvāli, dhavaḷa and lela (lāli ?) (1.24:10).

A parallel passage in Raghunāthābhyudayamu (1-511-525:21, 22) mentions the musical instruments *viṇā*, *murali*, *rabāb*, *tambura*, *daṇḍi*, *ceṅgu*, *svaramaṇḍala*, *rāvaṇahasta* and *jantra*. Vocal performances included the recitation of Raghunāthanāyaka's *Acyutābhyudayamu*, *Nalacaritra*, *Pārijātāpaharaṇa*, *Vālmiki caritra*, *Jānakikalyāṇa*; others performed *samasyā-pūraṇa* (poetical problem solving), engaged in literary contests etc. The same work also mentions the musical instruments *nāgasara*, *naragaja*, *tama(ṭa)*, *kāhalā*, *ḍavaṇa*, *bherī*, *ḍhakkā* etc. on the occasion of *parāk* (announcing of titles of heroism), *maddala*, *ceṅgu* and *daṇḍi* in a *saṅgītamela* (orchestra) (1.67-75:31, 32). Yet another passage (3.715-730:79, 80) mentions the lovely courtesan *Citrarekhā* performing *deśī rāgas*, very innovative *varṇas* (the claim of *Liṅganamakhi Tirukāmayya* as '*varṇa-gītādigāndharva sarva-navīna-kalpanāpravīṇa*' in his *Satyabhāmāsāntvanamu* may be mentioned in this connection), and (*śṛṅgāra*) *pada* while others played on *tambura*, *gaṭṭi*(*goṭṭi*?)*vādyā*, *ḍhakkā*, *kinnara*, *viṇā*, *murali*, *ceṅgu*, *rabāb*, *mukhavīṇā* and *daṇḍi*.

*Kālakavi* has an interesting stanza (*Rājagopālavilāsamu*, 1.26:10) where he mentions *viṇā* (=jantra, *daṇḍe*) *daṇḍi*, *gānadaṇḍi* as well as *rāga* (i.e. *ālāpa*), *ṭhāya*, *gīta* and *prabandha* (i.e. *caturdaṇḍi*):

*daṇḍe mīṭucu bhāḷi gānadaṇḍi ana(n\*)ga-*  
*nodugu gamakambu rakṭiyu m\*bodikonan\*ga*  
*sthāyi rāga prabandhamul ṭhāyamulunu*  
*gītamum bāḍen oka rājakīravāṇi*

(n\* =ardhabindu)

Vijayarāghava was himself a versatile and prolific author; it would seem that his first love was artistic pursuits rather than politics and administration. He has taken to himself many titles, but these relate to his scholarship, poetic ability and other general virtues. Some of these are shown against the title of the work in brackets. The following is a list of his various works:

### I. **Yakṣagānanāṭakas**

1. *Rājagopālavilāsam* (*sukavi-vandya*)
2. *Ceṅgamavallī pariṇayam* (*pratibhānidāna*)
3. *Govardhanoddharaṇamu* (*kalpanādburīṇa*)
4. *Ratimanmatha vilāsa* (*prābandhika paṭṭabhadra*)
5. *Rāsakrīḍa*
6. *Navanītacoram* (*mahānubhāva*)
7. *Pārijātāpaharaṇamu* (*mṛduvacanadburya*)
8. *Rukmiṇīkalyāṇamu* (*budhasārvabhauma*)
9. *Rādhāmādhavavivāda*
10. *Dhanābhirāmam* (*sarvajñatilaka*)



11. Satyabhāmā vivāham (*pāṇḍityakavi-rājarāja*)
12. Uṣāpariṇayam (*śāradāvatāra*)
13. Dakṣiṇadvārakasthala varṇanam (*prasiddha carita*)
14. Raghunāthābhyudayamu
15. Mohinivilāsa (*nalasamāna*)
16. Prahādacaritramu (*manīṣādburīṇa*)
17. Pūtanāharaṇamu (*śṛṅgāralola*)
18. Vipranārāyaṇa caritra (*dhīnidhāna*)
19. Samudramathana (*bhuvanamohana caritra*)
20. Kṛṣṇavilāsa (*aṣṭabhāṣādburīṇa*)
21. Jānakikalyāṇa (*vāvadūkāgraganya*)
22. Puṇyakavrata (*vāgviśeṣaviśeṣa*)

## II. Dvipada-kāvyas

1. Raghunāthanāyakābhyudayamu
2. Mohinivilāsa
3. Praṇayakalahamu
4. Kāmsavijayamu

## III. Translations

1. Pādukā sahasramu (Vedāntadeśika's work of the same name)
2. Gopikāgītālu (Bhāgavatapurāṇam)
3. Bhramaragītālu (Bhāgavatapurāṇam)

## IV. Prabandha

1. Mañjarī prabandha

## V. Miscellaneous (in different metres)

1. Phalguṇotsava (ragaḍa)
2. Viraśṛṅgāra sāṅgatya
3. Mannāru sāṅgatya
4. Rājagopāla daṇḍaka
5. Madanabaladūtya (dance)
6. Śāradāsāmrājya (dance)
7. Savati-matsaram (dance)
8. Nāṭya-kadamba (dance)
9. Veḍikolu cinnapālu (dance)
10. Darus (songs opus)
11. Elās (songs opus)
12. Adhyātmasaṅkīrtana (songs opus)
13. Vālviji (individual songs for dance)
14. Gujjari (individual songs for dance)
15. Vivveḍu (individual songs for dance)
16. Daṇḍalāśya (individual songs for dance)
17. Kandukakrīḍa (individual songs for dance)

18. Allika (individual songs for dance)
19. Koravañji (individual songs for dance)
20. Śubhalīla (individual songs for dance)
21. Gujarāti kopu (individual songs for dance)
22. Deśī (individual songs for dance)
23. Caupada (individual songs for dance)
24. Jakkiṇi (individual songs for dance)
25. Du (?da-?)rupada (individual songs for dance)

As mentioned above, Vijayarāghava nāyaka was a great patron of the arts and letters. His encouragement of telugu is the highmark of its literature in South India. Some of the eminent scholars, poets and poetesses who flourished in his court are mentioned below:

1. Kākamānimūrṭi Kavi: Rājavāhana-vijayam, Bahulāśva caritra (?), Pāñcālīpariṇayam
2. Kṣetrayya\*: Claims to have composed more than 4500 padams (*vide: 'vedukato naḍacukonna viṭarāyude'* in karnāṭakadevagāndhāri rāga and the Kṣetrājña pañcaratnas)
3. Ceṅgālva Kāḷa Kavi: Pārvatīpariṇayam; Rājagopālavilāsam
4. Rāmabhadraṁbā\*: Raghunāthanāyakābhyudayam
5. Raṅgājamma: Mannārudāsavilāsam (prabandha and nāṭaka), Uṣāpariṇayam, Rāmāyaṇa-Saṅgraha, Bhārata-saṅgraha, Bhāgavata-saṅgraha
6. Madhuravāṇi\*: Śrī Rāmāyaṇasāra-kāvyatilakam
7. Kṛṣṇamāmbā: No work available; disciple of Ceṅgālva Kāḷakavi; could perform samasyā-pūraṇa in both telugu and sanskrit. Could instantly compose in any given one out of 134217726 prastāra varieties
8. Playwrights: Kāmarasu Veṅkaṭapati; Somayāji-Vijayarāghava Candrikāvihāram, Raṅgājamma: Akkamahādevi-caritra  
Puruṣottama Dīkṣita: Natramarulu (prahasana)  
Mannārudeva (Vijayarāghava's son):  
Hemābjanāyaka vilāsa  
Koneṭi Dīkṣitacandra:  
Vijayarāghavakalyāṇa
9. Savaram Cinanārāyaṇa: Kuvalāyāśva caritra



10. Gaṇavarapu Veṅkaṭakavi: Bālarāmāyaṇa (dvipada), Prabandharāja-Veṅkateśvara-vijayavilāsa; three others viz. Tārāvalī, Yamakaśataka and Śṛṅgāramañjarī are not available.
11. Liṅgamakhi Tirukāmayya: Satyabhāmā-sāntvanamu
12. Nārāyaṇa tīrtha (contemporary): Kṛṣṇalīlātaraṅgiṇi
13. Siddhendrayogi (contemporary): Bhāmākalāpam (kūcipuḍi)
14. The Cintalapalli Group of Poets and Scholars: Jogayya (Grammarian), Veṅkaṭayya (Naiyāyika), Vīrarāghavayya: Madhuravāṇī-vilāsa kāvya; Gopāla Kavi: Āryāśatakam; Chāyāpati: Rāghavābhyudaya
15. The Layagrāhi Poets who excelled in the layagrāhi metre.
16. Kākanūri Appakavi: Appakavīyam, Nannaya Ṣaṭkam, Āndhraśabda-cintāmaṇi. Not traceable: Sādhvījanadharmam, Anantavratākālpam, Śleṣaśataka, Kavi-kālpaka
17. The Śataka Poets: Śrīgiri Virūpākṣayya, Uḍumalāḍi Sūravarāju, Pusalūri Somarāju, Simhādri Aṅkanna, Tirunagari Veṅkaṭācāryulu, Gadde-Rāmaliṅgayya, Tāḷḷapāka Śrīnivāsa, Polivarru Rājayya, Preggaḍapalli Potayya-Śukasaptati
18. Tāḍigoḷḷi Kadirīpati: Hamsavimśati
19. Ayyularāju Nārāyaṇa: works unknown
20. Līlāvati: works unknown
- \* patronised by Raghunātha nāyaka also.

Some of the foregoing information on the scholars and poets patronised by Vijayarāghava nāyaka is based on Arudra's Samagrāndhra-Sāhityam (Vol. XI).

It is interesting to ponder the fact that neither VM, CDP nor the term caturdaṇḍī is mentioned by Vijayarāghava nāyaka nor by any of his numerous court poets or scholars in any musical context, even though the names of artists—albeit only of women—are mentioned. VM is not very warm or respectful towards his king: his CDP is only '*Vijayarāghavabhūpālāprerita*'. Vijayarāghava does not endorse Rājacūḍāmaṇi Dīkṣita's claim that VM was '*pratiṣṭhāpita cola-kṣmājana*'. He gives the credit of '*jīṇakarnāṭakarājya-pratiṣṭhāpanācārya*' to his father ('Raghunāthanāyakābhyudayamu 1.665, 666:27, 2.463, 464:47; Raghunāthābhyudayam 1:1 and other Kaivāram) but not to VM.

## (IV) Work: Caturdaṇḍiprakāśikā

## (i) General Background

CDP is a theoretical treatise on the music of South India, now generally designated Karnataka (Carnatic) music. It is written by VM in Tanjore in the 17th century A.D. Its name derives from the fact that it seeks to illuminate (*prakāśikā*) or elucidate *four daṇḍīs* (flagstuffs) of music viz. ālāpa, ṭhāya, gīta and prabandha, as expounded by his teacher (and teacher's teacher), Tānappācārya.

CDP is composed in ten chapters. Only the first eight of these (each called a prakaraṇa) are fully available; the ninth is incomplete, and the tenth totally lost. The names of the prakaraṇas (CDP 1.3-5) and their extent (in anuṣṭubh verses) are as follows.

Prakaraṇa Number	1	2	3	4	5	6	7	8	9	10
Name	Vīṇā	Śruti	Svara	Mela	Rāga	Ālāpa	Ṭhāya	Gīta	Prabandha	Tāla
Extent	179+3*	57	154	209	109	32	7	61	481+8*	--
Total Extent	1289+11* (*cited verses).									

Thus the CDP seeks to fulfil its objective only in its 6th, 7th, 8th and 9th prakaraṇas totalling 581 verses—only about 45 percent of the available total bulk. The first five prakaraṇas deal with infrastructural material and with the promised but missing tenth, which is the common denominator of the gīta daṇḍī and prabandha-daṇḍī viz. tāla. The CDP is logically structured in respect of both content and bulk. The 8th and 9th prakaraṇas deal respectively with gīta and prabandha, both of which are composed in both rāga and tāla. Of these, prabandhas are far more numerous and various and therefore occupy the largest bulk in the whole treatise, even in its fragmented condition. It describes only 40 prabandhas fully (greatly abridging the account of the cēlā, which takes up the most space in the prabandha chapter of any ancient or medieval descriptive treatise on music), leaving the other promised prabandhas undescribed.

The prabandha chapter of any important treatise on Indian music usually amalgamates the descriptions of prabandhas (śuddhasūḍa, ālikrama and viprakīrṇa) and of sālagasūḍa prabandhas (which are called gīta by CDP). But since these are treated as separate daṇḍīs in the CDP, a separate chapter is accorded to each. Tāla is the temporal substrate for both and constitutes the final chapter, but is not taken up before gīta since that would interrupt the continuous treatment of the four daṇḍīs. The arrangement of the four daṇḍīs in CDP follows a logical pattern: ālāpa is placed first because it is the free and autonomous expression of rāga without the intervention of tāla (satāla forms of ālāpa, such as those described by Pārśvadeva in his Saṅgītasamayāsāra-in



1.28, 29:3-are not contemplated in the CDP). It is first taken up also because it is anibaddha and nir-akṣara (nonsyllabic content). This is followed by a form viz. ṭhāya, which is not based on tāla but on rhythm (?) and is still nonsyllabic, but assumes a standardised, common form and structure. Gīta is next taken up because it is tāla-dominated, using a limited number of predetermined tālas, all its varieties interrelated in structure and literary theme, forming a distinct song group. They leave little scope for musical elaboration or improvisation and are mātu-pradhāna. Prabandha-daṇḍī is taken up last because the prabandha is the most evolved musical form in its musical and literary content, variety, scope and usage. They encompass a bewildering variety (e.g. the śuddha sūḍas, āryā, kanda etc.) giving scope to individual creativity and to individual taste as well as creative self-expression. Prabandha also gives maximum scope for interplay between rāga and tāla.

As mentioned above, the first five chapters of the CDP are infrastructural in scope and function and are, again, arranged in logical sequence. Ālāpa daṇḍī requires for its substrate the rāga, knowledge of the lakṣaṇa of which is essential for its performance. So the ālāpa prakaraṇa is immediately preceded by rāga-lakṣaṇa prakaraṇa. Rāgalakṣaṇa is derived in its intervallic content from the mela under which it is melodically classified and is therefore preceded by the (fourth) melaprakaraṇa. VM takes the opportunity not only to ramify and organise the various intervallic interrelations and interactions within the octave which confer a generic unity on the mela, but also to devise a systematic mathematical scheme to derive all possible melas from the twelve semitones or svarasthānas to which he reduces the seven notes of the system. These twelve semitonal intervals are first standardised and quantified in the third prakaraṇa, as preparation for the fourth. The various shades which a note acquires (gamaka) in bestowing an individual personality to a rāga as well as the aesthetic function of a note in its fourfold aspect of vādī etc. are also introduced at this stage. Various musical phrases are patternised against a tālāvarta background under the name of tālālaṃkāras. The denomination and quantity of each of the twelve svarasthānas in the octave are determined relative to those taken by the just previous note. All this is undertaken in the third (svara-)prakaraṇa.

Foundation for the svara is laid in the second śruti prakaraṇa, in both theory and practice, in terms of the śrutis. The exact value of each of the 22 śrutis in the octave is determined on a monochord in a simple and easy experiment, as a subdivision of a particular svara. Each of the 12 svarasthānas is exactly quantified both in respect of position and śruti number in such a scale of 22 śrutis. This is accomplished in this second (śruti) prakaraṇa. This is a theoretical quantification of the svaras. An exact, empirical quantification of all the

intervals of the octave, their total range in actual music practice, their division into registers, etc. are undertaken objectively on a chordophonic keyboard, in the first chapter, the *vīṇā prakaraṇa*. This is sought to be done experimentally in terms of the *accordatura* and *tessitura* on alternative *vīṇā* keyboards, affording to the performer: (a) a method of setting a keyboard which comprehends all the standard intervals as exemplars, (b) a method of obtaining a keyboard in which the keys may be set for only the desired *rāga*, (c) a method of obtaining a keyboard on which all *rāgas* may be performed, (d) keyboards in which the melodic ranges are different and (e) performance of given notes on preferred strings.

(ii) '*Caturdaṇḍī*' in CDP

VM does not offer an explanation or justification for the title of his treatise. He employs the term *caturdaṇḍī* some seven times (CDP 1.119, 121, 122, 126, 130, 142; 9.5) without a definition or explanation and leaves its meaning to be inferred. Inserting technical terms (into a *śāstra* works like CDP) without adequately defining or explaining them is a disciplinary failing of which he is guilty elsewhere also. It may be therefore, not out of place to examine briefly the contribution of this qualifying term in the title of the treatise.

Classification of the content of a musical system into formal genres is not only a methodological convenience but a necessity. Such an endeavour has been undertaken in Indian music theory from time to time intradisciplinarily and in perspective. One such classificatory concept is *caturdaṇḍī*, a term which is explicitly mentioned for the first time by VM (*vide supra*: 37) which means the community of *ālāpa*, *ṭhāya*, *gīta* and *prabandha*. It derives from the polysemantic word *daṇḍa*, which among many others, has the following lexical and popular meanings: staff, insignia of authority of a king or preceptor, flagstaff, staff of an umbrella, fourfold division of a king's army, control, regulation, a measure of the earth, configuration (*vyūha*), collection, corpus, luminous, sustaining (royal) *dharma* etc. which acquire appropriate shades when extrapolated to the context of music. *Daṇḍin* means possessor of *daṇḍa*. Each of *ālāpa*, *ṭhāya*, *gīta* and *prabandha* is a *saṅgītadaṇḍī*; hence the title of the treatise is CDP. Nevertheless, *caturdaṇḍī* is commonly understood as the four foundational pillars of music.

Even though the word *caturdaṇḍī* is not found applied to the total corpus of *ālāpa*, *ṭhāya*, *gīta* and *prabandha* before the early 16th century in musical parlance or literary reference, these components were already established in musical practice of the 12th-13th century A.D. Pārśvadeva is familiar with both these terms and forms, as is Śārṅgadeva, though he *sanskritises* *ṭhāya* into *sthāya*. It may be noted that Śārṅgadeva does not use the word *gīta* at all as



describing the sālagaśūḍa prabandhas; nor do his commentators. These componental forms are however, not lumped together in music literature.

VM ascribes the exposition of caturdanḍī to Gopālanāyaka; this is the earliest reference to him (CDP.3.57;9.5). Kallinātha also refers to him (under Saṅgītaratnākara, 4.253-256: 305) but not in connection with caturdanḍī. Gopālanāyaka may have organised the musical content of his times into these four, though śhāya had by no means attained at this time (14th century A.D.) the limited, fixed format of the ṭhāya which VM describes in CDP (ch. 7). There is some justification for according the status of a separate danḍī to the sālagaśūḍas, because they were well-known as a special group of gītas to which the generic name sūḍa was applied. It is to be noted that they were a distinct class of prabandhas called sālagaśūḍas; sūḍa is a word of folk or exotic origin (deśī):

*sūḍa iti gītaviśeṣasamūhavācī deśīśabdah* (Kallinātha, Saṅgītakalānidhi, under Saṅgītaratnākara 4.22:213)

*sūḍa ity-eṣa śabdo gītakavācakah* (VM, CDP. 8.5)

*sūḍaśabdo'tra deśīya-gītāly-arthaparakīrtitah* (Tulaja, Saṅgītasārāmṛta, 12:143).

It may be noted that the word 'gīta' is used in each definition, and that Tulaja transposes deśīva from the term to the gītas themselves. Even though ṭhāya was well-known in kannada, telugu and marāṭhī during Gopālanāyaka's time, they were segments or organs of rāga and were classified in many ways. Prabandhas were certainly known at the time. Even if Gopālanāyaka had collocated all four into a generic concept and corpus, it is still possible that it may be VM who is applying the word caturdanḍī to this musical body from his own time. This applies to Tānappa also. For, while VM mentions Tānappa in connection with each (gāna) danḍī and even in connection with vīṇā-danḍī, as having composed models of ālāpa danḍī and ṭhāya danḍī, he is depicted as (only) one, (if only the most significant) among the experts who were well versed in the sampradāya of caturdanḍī (CDP. 1.128,129):

*kvacid gītaprabandhādaḥ dṛśyante te svarāḥ khalu /  
tat punaḥ sampradāyajñaiḥ tānappādyair anāḍṛtam //*

It may be therefore prudent or safe to think of Tānappa, in the absence of further evidence, as one who promoted sampradāya and revived and rejuvenated ālāpa, ṭhāya, gīta and prabandha by emphasizing their unity and resurrecting or stabilising them in current music practice by creating profuse empirical exemplars, rather than as the originator of the word caturdanḍī. It may be remembered that ālāpa, ṭhāya, gīta and prabandha are already juxtaposed in this or different order both by Rāmāmātya and literary sources

without using the word catūrdaṇḍī. There are numerous literary references in kannaḍa and telugu in which all these four are mentioned together as if implying their being parts to the (caturdaṇḍī) whole, even though the latter is left unmentioned.

Further references to caturdaṇḍī may now be mentioned. Raghunātha nāyaka himself is said to mention the term in his Vālmīki-caritramu on the occasion of Ūrvaśī's viṇā-playing (Seetha, S., TSM:40). Vijayarāghava nāyaka's bhogapatnī (=concubine) Raṅgājamma also says in her Uṣāpariṇayam (2.4:29) that the caturdaṇḍī was performed on the viṇā. More than a century before this (1509 A.D.), Maṅgarasa III uses the expression 'tristhānopāya-svarada caturvidha-daṇḍīya gāyaki pāḍidaḷ' in his kannaḍa poem Jayanṛpakāvya (14.42) referring to the performance of caturdaṇḍī on gātradaṇḍī. These literary references relate to ālāpa, ṭhāya, gīta and prabandha. There is however a different connotation of caturdaṇḍī, viz. the community of the four varṇālaṅkāras sthāyī, ārohi, avarohi and sañcāri. This definition is extracted from Lakṣmīnārāyaṇa by Ramakrishna Kavi in his Bharatakośa (:199):

*sthāyy-ārohy-avarohī ca sañcārīti kramā imāḥ /  
caturdaṇḍī ca sā proktā nāradaḍimuniśvaraiḥ //*

The available impressi typis of Lakṣmīnārāyaṇa's Saṅgītasūryodaya offers a different reading for this passage (3.97:290):

*sthāyyārohyavarohī ca sañcārīti kramādime /  
caturdhā te ca samproktā nāradaḍimuniśvaraiḥ //*

Nārada *does* mention the four varṇas in his Saṅgītamakaranda (1.25), but Lakṣmīnārāyaṇa's invoking his authority has no special significance because the subject is common and treated by every authority on Indian music. However, Nārada is an apocryphal authority on caturdaṇḍī, though the idea of varṇas (entirety of melodic kinesis) constituting the catūrdaṇḍī is not implausible.

### (iii) CDP: Unique Contribution

Against the foregoing general background, the special or unique contributions of CDP may be summarised here for each chapter. These are discussed in detail in the Makhīhṛdaya on the respective chapter of the CDP. Every chapter of the CDP, except the gītaprakaraṇa has something original to offer.

1. *Viṇā-prakaraṇam*: (i) Mention of Tānappa as a sampradāyajña of caturdaṇḍī; (ii) a monochord variety of madhyamela viṇā; (iii) detailed placement of keys; (iv) use of long and short frets; (v) use of a special seat (pīṭha) on the keyboard for placing short fret; (vi) the names ṭīpi (tantrikā) and jhallikā



for the side strings; (vii) total intervallic range of 15 svarasthānas in śuddhamela vīṇā but of 17 in madhyamela vīṇā; (viii) elaboration of pakkasāraṇi technique to provide for the mandra register; (ix) elucidation of Raghunāthamela keyboard; (x) description of a total of 12 experimental keyboards, including two invented by VM.

2. *Śruti-prakaraṇam*: (i) first, simple and direct experimental method to demonstrate each of 22 śrutis on a single string, totally independent of acoustic or other parameters and differing from the method offered by Bharata, Maṭaṅga, Abhinavagupta and Śārṅgadeva; (ii) shift of focus from seven-note scale to twelve-semitone scale.

3. *Svara-prakaraṇam*: (i) vikṛta svaras reduced to five; (ii) forms and values of each note in relation to the just precedent svara denomination as svara apparatus for mela formation; (iii) redefining of mūrccanā, tāna, gamaka etc. in alignment to mela; (iv) saṁvāditva and vivāditva extended to vikṛta svaras; (v) varṇālaṁkāra replaced by tālālaṁkāra; (vi) sūlādi tālas admitted into śāstra-mārga for the first time; (vii) structural liberties exercised by vīṇā players in respect of tālas.

4. *Mela-prakaraṇam*: (i) alternative denominations of a svarasthāna (paryāya svara); (ii) nomenclature of vikṛtasvaras in terms of śrutis and rāgas; (iii) notational symbols for all vikṛta svaras for the first time; (iv) mathematical theory of permutation and combination applied to melaprastāra; (v) rules for formation of mela; (vi) fixation of intervals in each mela in terms of śruti number; (vii) accommodation of extant melas in the scheme of 72 melas.

5. *Rāga-prakaraṇam*: (i) revival of mārga and deśi concepts in rāga classification, and equation of mārga with gāndharva; (ii) classification of rāgas on the criterion of graha-aṁśa-nyāsa triad; (iii) nonconformity of rāgalakṣaṇa in practice with śāstra because of deśitva; (iv) nāṭa as first rāga to be described; (v) creation of the rāga (and mela) siṁharava by VM.

6. *Ālāpa-prakaraṇam*: (i) evolving of a general pattern in ālāpa-daṇḍī from the ālāpa models created by Tānappa for currently known fifty rāgas; (ii) deśi names for phases in rāgālāpa; (iii) details of sthāyī.

7. *Ṭhāya-prakaraṇam*: (i) first and only description of ṭhāya in saṅgītaśāstra; (ii) ṭhāya format standardised in sāmānyalakṣaṇa on the basis of ṭhāya models composed by Tānappācārya for all rāgas in contemporary usage.

8. *Gīta-prakaraṇa*: sālagasūḍa song is given the name gīta.

9. *Prabandha-prakaraṇa*: (i) Prabandha clearly defined as composed of six aṅgas and four dhātus (cf. Pārśvadeva, Saṅgītasamayāsāra, 4.2:23, ascribed to Jagadekamalla); (ii) clear distinction between biruda and pada; (iii) the term tena borrowed from bhāṇḍirabhāṣā; (iv) classification of prabandhas into ekajāti, dvijāti and trijāti; (v) resolution of ābhoga into vākya (ālāparūpa khaṇḍa) and sa-tāla- khaṇḍa; (vi) explicit classification of each prabandha in

terms of aṅga and dhātu (after Kallinātha); (vii) self-sufficiency of description in terms of tāla, chandas etc.

(iv) CDP: *Insufficiencies*

The following are some of the insufficiencies and inconsistencies in CDP:

1. VM does not offer any method of *deriving* svarasthānas on the keyboard as Rāmāmātya and Hṛdayanārāyaṇa deva do but depends on the reader's knowledge of contemporary musical intervals.
2. Distinction between grāma and mela is not clearly elucidated in respect of svara apparatus e.g. mūrccanā is extrapolated to mela; vivāditva and saṁvāditva are extended to vikṛtasvaras; tāna seems to cover the use of only mela svaras (as in upāṅga rāga) and of accidental notes (as in bhāṣāṅga rāgas of today).
3. VM does not seem to understand the scope, function and use of varṇālaṁkāras (as described by Śārṅgadeva) when he says that they were not found in musical practice of his days. (CDP. 3.81, 82)
4. The structural or topographical elements of rāga viz. daśalakṣaṇa described in the rāga-prakaraṇa, seem to be an archaic burden, paying only lip-service to the ancient masters such as Bharata and Mataṅga. They were functionally reduced to only the triad viz. graha, aṁśa and nyāsa. Neither Govinda Dīkṣita nor VM demonstrate the role of these ten elements in their treatment of the ālāpa-daṇḍī.
5. Vādī and aṁśa are not conceptually distinguished by VM in their aesthetic and structural roles. (CDP. 3.137, 5.6)
6. VM does not regard kedāragaula as a mela but gives it as a janya rāga under the kāmboji mela (CDP. 5.98). But it is accorded the status of a mela in the description of the rāga nārāyaṇagaula. (CDP. 5.102; cf. criticism of Rāmāmātya on kedāragaula, CDP. 5.182, 202-204)
7. Sāmanta rāga is shown both as mela (CDP. 4. 143cd-146) and as a janya rāga in śrīrāga mela (CDP. 5.64, 65) and also as taking a shade of śaṅkarābharaṇa (for explanation see p. 82, 83 *infra*, and Text-Critical Comments on CDP. 4.103a:).
8. Bhūpāla is shown as an auḍuva rāga which omits ma-ni (CDP. 5.61), yet sampūrṇa rāgas such as bhinnaṣaḍja are shown as its janya (CDP. 5.78 cd-79ab). The ellipse of ma-ni is filled in bhūpāla by VM and depicted as a mela (CDP. 4.111-114). Similarly, the sampūrṇa rāga chāyāgaula is shown (CDP. 5.99) as a janya belonging to the gaula mela (CDP. 4.121-124) which is described as only a ṣaḍava rāga omitting dha (CDP.5.99). It may be recalled that VM defines a mela as the aggregate of all seven notes (CDP.4.49d-50ab).



9. The terms rāgāṅga, bhāṣāṅga, upāṅga and kriyāṅga are nowhere defined in CDP; yet rāgas are classified under them. Thus the eight rāgas-śuddhavasanta, dhanyāsi, bhūpāla, mālavaśrī, nāgadhvani, gurjari, madhyamādi and gaula are given as rāgāṅga, the three rāgas-nāṭa, baṅgāla and velāvali as bhāṣāṅgas, bhairavi as upāṅga and śuddharāmakri as kriyāṅga, while all the remaining 42 rāgas are left unclassified.
10. CDP avers (6.10) that *either* the third rāgavardhanī *or* its vidārī may optionally exist in the ālāpadaṇḍī. How can a vidārī exist independently of its respective rāgavardhanī?
11. Gītas available as composed by VM, his predecessors or contemporaries do not conform to the lakṣaṇas prescribed in the gīta-prakaraṇa of CDP. VM offers no conciliation for this divergence (as for example, Tulaja does in his Saṅgītasārāmṛta: 151).
12. CDP is totally silent on several musical forms e.g. saṅcāri gīta, varṇa, kṛti, pada, sūlādi, nāmāvalī, daru, which were well established at the time in Tanjore (including its royal court) and the rest of South India.
13. Subbarāma Dīkṣita reproduces an umātilaka prabandha in the rāga huśānī (=husenī) (SSP: 621, 622), a kaivāḍa prabandha in the rāga devaraṅgi (ibid. 262, 263) and a gīta in pantuvarālī rāga (PP: 39) from VM. The first and the last songs carry VM's signature. VM does not describe husenī or devaraṅgi. These are however, described by MV (MRL. 2. 77cd, 2.40 respectively) some two generations later. VM is inconsistent when he condemns kalyāṇi as beloved of the turuṣkas and composes a time-honoured (perhaps sacred) umātilaka prabandha in another rāga beloved of the self-same turuṣkas (viz. husenī). He similarly condemns pantuvarālī as beloved of the laity ('pāmara' CDP. 5.106-108) but does not hesitate to compose a gīta in the same rāga and also to use it as a base of reference for varālī-madhyama (CDP. 3.38).
14. VM is aggressively self-assured in his claims and defies even the gods Brahma and Śiva to fault him. The stridency and vehemence of his tirade against Rāmāmātya smacks of a family feud (both GD and VM direct their criticism only against Rāmāmātya) and is unworthy of a dispassionate, objective academician. VM is not himself above anachronistic documentation in his eagerness to authenticate his statements with claims of great antiquity and of sponsorship by great authorities. (This is true of Govinda Dīkṣita also).
15. VM promises to elucidate śuddhasūḍa prabandhas in the next (ninth) chapter (CDP. 8.6). He fails to do so; he does not even mention the term in the whole (available) prabandha-prakaraṇa. He juxtaposes elā, ḍheṅkī (in uddeśa and lakṣaṇa), jhombaḍa, lambha, rāsaka, ekatālī (aḍḍatālī?) (in uddeśa, CDP. 9.62) but distances karaṇa prabandha from them.

16. VM mentions vādyā and nāṭya also as daṇḍīs (CDP. 3.87, 88, 97, 98). This seems to imply that his caturdaṇḍī concept was limited to vocal music. It is not known whether the caturdaṇḍī of sampradāyajñas like Gopālanāyaka and Tānappācārya included or excluded vādyā and nāṭya. From the several musical manuscripts containing ālāpa-daṇḍī and ṭhāya-daṇḍī, preserved in the TMSSM Library, Tanjore, it appears that they were performed on both gātra (voice) and jantra (vīṇā). The status of vādyā as a separate daṇḍī thus becomes a ponderable question.

(v) CDP: Methodology

The methodology adopted by VM in developing and expounding the subject matter of CDP is already set forth in general above in the Section: CDP: General Background (:37-39 *supra*).

CDP has for its goal the elucidation of four musical daṇḍīs viz. ālāpa, ṭhāya, gīta and prabandha, and not the delineation of saṅgīta, i.e. gīta, vādyā and nṛtta. Only gīta is sought to be covered by the caturdaṇḍī; therefore vādyā and nṛtta are omitted from its purview (notwithstanding the mention of vīṇā-daṇḍī and nāṭya-daṇḍī in CDP 3.87, 88, 97, 98). VM's methodology in composing the CDP may be analysed as follows:

1. The emphasis (or *raison d'être*) of CDP is on the performance or practice of music and is therefore aligned to it, offering as many practical or pragmatic details, corroborations and references as possible and avoiding discussion of the archaic, purely academic or the abstract. It repeatedly appeals to the authority of current musical usage (e.g. CDP.1.35, 74; 3.5, 71, 114; 4.8, 16, 36, 38, 51, 93; 5.23, 34, 41; 6.32; 9.13, 19, 47, 56, 155, 295) and popular acceptance or sanction (CDP. 6.6, 8; 7.6) as well as the combined authority of theory and practice (CDP. 4.93; 5.41). It refers to the śāstrakāra only occasionally (CDP. 1.7; 4.31). It respects the views of the practical exponents, both gāyakas (CDP. 1.119, 124, 151 etc.) and vādakas (CDP. 3.56) and especially the vīṇā-players (CDP. 1.40, 97, 101, 121, 131; 3.102, 116; 4.209). Sampradāya is venerated (CDP. 1.129; 6.28; 9.43). Hence VM eschews archaic or academic issues such as names and jātis of the śruti, the grāma paraphernalia (realigning it where feasible or relevant to the mela), the twelve relative vikṛta svaras of Śārṅgadeva, the gāndharva and mārṅga fossils (jāti, kambala, kapāla, prakaraṇa-gītis, mārṅga-tālas etc.). VM discards the numerous subvarieties of elā-prabandha (CDP. 9.448, 449), the names, functions and presiding deities of the elā-padas (CDP. 9.350), the formal variants of the prabandhas gadya (CDP. 9.216), kanda (9.237), aṅkacārīṇī (9.247, 248) and āryā (9.264) because they were obsolete in his time. He ignores them by saying that the only



- use in describing them is infatuation with impractical trivia ('*vyāmohaika-prayojanam*', CDP 9.103), and that there is no special benefit in describing them: '*phalato na viśeṣo 'sti*' (CDP. 9.217). On occasion, when details would interest only the more serious student or specialist, he refers him to the source which offers them, e.g. Saṅgītaratnākara (e.g. CDP. 9.9, 162, 248).
2. VM commences each prakaraṇa with a śloka, the first hemistich of which mentions the subject-matter of the just previous prakaraṇa to serve as a continuing link and the second declares the subject of the prakaraṇa on hand. This is somewhat reminiscent of Bharatamuni who does the same occasionally in the Nāṭyaśāstram. The Poona edition of CDP also repeats the first invocatory verse of the first prakaraṇa at the beginning of every other prakaraṇa, without assigning it a number; but this repetition may be an editorial intervention.
  3. The first prakaraṇa opens with an uddeśa (listing) of the contents of the entire CDP (1.2-5) which is then closely followed. Most other prakaraṇas (1, 4, 5, 8, 9) also give an uddeśa of their respective contents at the beginning, which is then closely adhered to in the same order in describing the lakṣaṇas; e.g. all hemistichs in CDP commencing with 'atha' e.g. 8.38; 9.85, 107, 176, 312, 467; vide Half-Verse Index also for such hemistichs.
  4. CDP offers a few cross references also but keeps them to a bare minimum e.g. *ante* reference to the third (svara) prakaraṇa for jhampā tāla (9.283), maṭṭha tāla (9.342); *post* reference to the prabandha prakaraṇa for śuddha sūḍa (8.6) and to the (lost) tenth (tāla) prakaraṇa (3.113; 9.20, 131).
  5. Since it addresses itself mainly to the practical exponents in music CDP, unlike its compeers in philosophy and the śāstras, avoids scrupulously all grammatical and etymological exercises. The only exceptions are 'gīta' and 'prabandha' for which VM engages in a semantic analysis, because each is accorded the status of a full-fledged daṇḍī.
  6. Being predisposed to musical practice, CDP requires in its reader a familiarity with the meanings of basic terms in common musical parlance, e.g. śruti, svara, mandra, madhya, tāra, druta, madhya, vilambita, atīta, anāgata, laghu, guru, virāma, mārṅga, deśī, gāndharva, rāgāṅga, bhāṣāṅga, upāṅga, kriyāṅga, mela, daṇḍī, śāḍava, auḍuva, sampūrṇa, sthāyī, ṭhāya etc. etc. In a theoretical treatise, this is undeniably a shortcoming.
  7. Each chapter of the CDP is self-contained. The descriptions in the prabandha-prakaraṇa are rendered even more self-sufficient by including definitions, explanations, notes etc., as and when required. For example, the tāla/s to which the prabandha on hand is to be set are defined then and there, rather than in the tāla-prakaraṇam (e.g. CDP. 9.209-11, 293, 343-



- 5, 414cd-415, 473-4). If the prabandha has a *niryukti* (prescription) on *chandas*, then the definition or description of the relevant *vr̥tta* is quoted from a prominent authority; an illustration for the same is also quoted from an appropriate source. (However, most of the material on *chandas* and illustrations is borrowed at second hand from Kallinātha). Notes on prosodial units such as laghu, guru, mātṛā, gaṇa etc. are adduced at the appropriate place. Thus some eight verses are quoted altogether in the prabandha-prakaraṇam and three in connection with the Raghunāthamela vīṇā in the śruti-prakaraṇam. Whenever a quotation from an extraneous source is involved, VM immediately follows it up with his own explanation with '*asyāyam arthaḥ*' (CDP. 9.231, 259, 288), '*asyārthaḥ*' (CDP.1.155; 9. 279) etc., which is not always necessary.
8. In his zeal to explain clearly and simply, VM sometimes tends to oversimplify matters at the cost of accuracy and adequacy (e.g. definition of dhātu, CDP. 9.320; definitions of elā prāṇas, CDP. 9.362-389).
  9. The Madras Edition of CDP carries illustrations of tālālaṅkāras (3.86-107) and for some vr̥ttas (9.259, 275, 314, 401). The Poona Edition also carries tālālaṅkāra in notation, saṁvādisvara-maṇḍala and the prastāra of 72 melas. Such illustration is integral to the methodology of CDP.

(vi) CDP: Style

VM has composed the entire CDP in anuṣṭubh ślokaś, deviating to other metres only when quoting from other works and using prose only in the colophons. The structures of the metres of the text or of quotations do not present any major abnormalities. VM employs a clear, direct, simple, readable style. He also tends to be verbose, redundant and repetitive. Economy of expression is not his forte. He tends to make indiscriminate use of copulatives, conjunctives, disjunctives, particles, etc. and excessive prosodial fillers, lengthening the names and explanations. Instances of muktaka ślokaś are relatively few, the verb occurring sometimes five to six hemistichs away from the origin of the sentence. Sandhi rules are not always observed; metrical structure is sometimes loose. As is common with many sanskrit works in verse, the passive voice dominates. Verbal expressions such as smṛtaḥ, ucyate, iṣyate, udīryate, nirūpitaḥ, nirūpyate, kīrtitaḥ, prakīrtitaḥ pracakṣmahe, abhidhīyate, pratipādyate, pradarśyate, kathyate etc. are used with synonymous force. New sentences often begin in the middle or even at the end of a śloka.

An interesting aspect of the literary style of VM in the CDP is that he has a limited number of stock words and phrases which he employs again and again in different situations in the same prakaraṇam. Such instances are very numerous and only some illustrations may be included here.

I. Vīṇā-prakaraṇam: 22ab-79cd, 22cd-84cd, 23ab-77ab, 23cd-80cd, 24ab-77ab-81cd, 24cd-77cd-82ab, 25cd-51cd, 42b-47d-48ab-51a, 47a-48c, 42b-47d-57b-58c-59d-87-179; 16b-17b-31b-32b-34; 60b-61b, 70b-71b; 38-93; 47ab-51ab, 70ab-71ab, 78cd-83ab, 79ab-83cd; 78cd-84ab; 111cd-112ab, cd; 134cd-136cd-139cd; 133ab-145ab

II. Śruti-prakaraṇam: 14ab-15ab; 18ab-19ab; 19cd-20cd; 24ab-52ab

III. Svāra-prakaraṇam: 139cd-140cd; 126b-128b

IV. Mela-prakaraṇam: 4ab-22cd-32ab; 46ab-48ab; 14ab-42ab, 14cd-42cd; 52cd-53cd-71ab-272ab; 84cd-85cd-88ab-89ab, 96ab-99ab, 107ab-110cd-114ab; 117ab-120cd-124ab etc. 110ab-113cd-116cd-120ab-123cd; 127cd-131ab-135ab-142cd-161ab-165ab; 138cd-146ab-150ab-154ab-157ab-161ab-165ab-173cd; 129cd-137ab-144cd; 125cd-140cd-148ab-152ab-159ab; 140ab-147cd-151cd; 126b-148d-152d; 117b-135d-152d; 117b-135d; 124b-128b-131d-139b-143b; 166cd-170cd

V. Rāga-prakaraṇam: 7ab-7cd; 24b-27b

VIII. Gīta-prakaraṇam: 52ab-52cd

IX. Prabandha-prakaraṇam: 71cd-77ab-79cd; 72ab-77cd; 94b-96b; 85a-107a; 114abcd-118abcd; 114cd-119ab; 117-126b-127b; 137cd-138ab-138cd; 148d-151b-154d-158d; 148ab-166cd; 221d-223d; 135b-141d-148d-148d-151b-154d-158d-167b-175d; 182ab-186ab; 290ab-301cd-311ab; 158b-166d-246d-304d; 221d-266b; 227d-254d-302d-312b; 243d-286b-291b-305d; 237a-247c; 277b-316d; 249ab-303ab; 182ab-186ab-303ab-306ab; 366d-370d; 380ab-383ab-385ab-387ab; 408d-410d-412d; 409d-411d; 410b-411b-41b-413b-414b; 408c-410c-411c-412c-413c-414c; 443a-445b. Repetitions: 271, 308, 321, 356, 367, 429, 435 (b-d), 442;

Congruent: 4.94 ab  $\equiv$  4.104cd; 4.105 cd-106ab  $\equiv$  3.2cd-3ab

Another stylistic feature of the CDP, common to śāstra works in sanskrit, is the argumentativeness; dispelling of a doubt or answer to an objection raised with the inceptive particle 'nanu'. VM employs this narrative device in five prakaraṇas: 2.2, 44; 3.50; 4.63, 80; 8.2; 9.2, 352, 365.

Yet another style characteristic, an extension of the 'nanu', is a conversational gambit. It is, as it were, the author is holding a direct conversation with the reader, anticipating his doubt, convincing him, emphasizing a point (by assertion or negation) etc. VM employs this device frequently in the CDP: 1.66, 173; 2.17, 19; 3.50, 51; 4.17-19, 80, 177-208; 9.5, 99, 273, 362.

VM employs yet another device to elucidate or emphasize a point viz. dṛṣṭānta (analogy or simile). The analogies employed are socioculturally conditioned, common, direct, and usually relevant or adequate: *anupanīta vivāhavat* (CDP. 1.66), *svaṇṇaṭaṅka-kirīṭa* (2.3), *turaṅga-gotvayor iva* (4.17), *sāpekṣa-dharma* between brothers (4.20-25), *kaṭāha sambhṛtam kṣīram kevalam dadhibindunā yathā saṁyogam āsādyā dadhibhāvam prapadyate* (4.66), *ṛttapraṣṭāra and tālapraṣṭāra* (4.87, 88), *tilataṇḍulavat* (9.100: *avayava-*



*sāṅkarya*), *vacanasāmarthya* (9.133), *vidyā niṣādashapati-nyāya* (9.134), *kalpanāgaurava-nyāya* (4.82), *gām ānaya* (3.62: *ativyāpti doṣa*), *pīnatvena yatha*” *kṣiptam svanirvāhāya bhojanam* (6.3).

These are explained in some detail in the Critical and Explanatory Notes including Prosody and Yajña appended to this work under the appropriate references in the respective prakaraṇas of the CDP.

One more peculiarity of VM’s literary style is aggressive overconfidence and abusive attack when engaging in refutation. Instances of overconfident asseveration are: (i) *ityasmākam jayadundubhiḥ* (CDP.1.177: ‘Thus I beat my drum of victory!’); *brahmaṇā’pi na śakyate* (2.50: ‘Even Brahma cannot’); *abam eva śrutir vedety-āha gopālanāyakaḥ* (2.57: ‘Gopālanāyaka claimed thus: “Only I know the Śrutis!” However, because of my elucidation, every one can now become a paṇḍita in śrutis.’); *na hi phālalocano’pi pragalbhate* (4.91ab: ‘Even the Brow-eyed Śiva will not dare!’).

Instances of abusive attack are all directed against Rāmāmātya and his Svaramelakalānidhi: *paśupālo ’pi buddhyate* (1.116: ‘Even a cowherd knows, but not Rāmāmātya.’) *tat punaḥ ati tuccham* (4.205: ‘That again, is most despicable!’): *vīṇāvādinām grhadāsyō’pi no veti kim?* [4.209: ‘Does not even the maidservant of a vīṇā player know (that the rāga kām̐bhoji has kaiśikiniṣāda, while Rāmāmātya asserts that it has kākalinīṣāda)?]; *tasmād baikāra-rāmoktān melān viśvasya vainikaiḥ kāntarakūpe veṣṭavyam udhṛtya bhujā* [4.209: ‘Therefore, vīṇāplayers can confidently proclaim, raising their shoulders that the melas described by Bayakāra Rāma(amātya) and throw them into a bottomless jungle well!’].

#### (vii) CDP: Musical Climate

CDP is one of the most important, influential primary sources for the development of Karnataka music, but is by no means an individual or isolated instance. The South Indian States of Tanjore, Mysore and Andhra inherited the cultural—especially the musical—mantle of the Vijayanagar empire and each State lit its own bright torches of musical tradition in its numerous cultural centres. In Tamiḷnad, besides the highly luminous royal courts of Tanjore and Madurai, other centres such as Muvvānallūr, Teppurumānallūr, Śūlamaṅgalam, Ūttukkāḍu, Śāliyam, Maṅgalam, Melattūr etc. flourished as centres of musical learning and patronage. The royal courts of the Mysore Wāḍiyars became lofty beacons of musical culture for several centuries; feudal princedom in Karnataka under the Vijayanagar umbrella such as Āraga, Honnāḷi, Balam, Ikkeri, Keḷadi, Bārakūru, Saṅgītapura, Śrīraṅgaṇṇa, Muḷabāgalu, Tirumakūḍalu, Mūgūru, Bharatūru etc. nourished the arts of music and dance, as did the numerous and noble princedom in Andhra such as Piṭhāpuram, Bobbili, Vizianagaram,



Viśākhapaṭnam, Kākināḍa, Wāraṅgal, Vijayawāḍa etc. An important part of the inheritance from Vijayanagar is saṅgītaśāstra, which flowed in a continuous paramparā through what may be called the Vijayanagar Musicological Nonet viz. Vidyāraṇya muni's Saṅgītasāra, Gopatippendra's Tāladīpikā, Kallinātha's Saṅgītakalānidhi, Bhaṇḍāru Viṭṭhalésvara's telugu commentary on the Saṅgītaratnākara, his son Bhaṇḍāru Lakṣmīnārāyaṇa's Saṅgītasūryodaya, Acyutadevarāya's Tālakalāvāridhi(-kalābdhi), Aṣṭāvadhāna Somabhaṭṭa's Svararāga-sudhārasa or Nāṭyacūḍāmaṇi and Rāmāmātya's Svaramelakalānidhi (Sathyanarayana, R., 'Saṅgītasūryodaya of Bhaṇḍāru Lakṣmīnārāyaṇa': A Study in History', in the Proceedings of the Hampi Seminar on Vijayanagar History 1996).

A significant aspect of the lakṣyamārga of music is the caturdaṇḍī which has been discussed under the section 'Caturdaṇḍī in CDP' (:39-41).

VM lived in an age in which cultural change and stability coexisted in dynamic equilibrium in South India with an underlying historical continuity. The changes were intense and had yielded new firm frames, which have in music remained uncorroded till today. Grāma was transformed into mela and was thus stabilised. New criteria of rāga classification, both musical and extramusical, were developed. Rāga scales were objectively determined and described in terms of intervallic content. Fundamental melodic concepts of homophonic music such as tonicity, key and sonance were realigned. Musical intervals were reorganised and redetermined. Acoustical and musical methods were developed to determine them exactly and objectively on keyboards. Alternative contextual values of the svara and the principle of representation were developed. The keyboard was subjected to wide and systematic experimentation in respect of range, variety and scope.

Ālāpa in the svasthāna-catuṣṭaya method had yielded place to the āyittayēḍupu etc. method and was systematised into a uniform daṇḍī. Rūpakālapti varieties became latent. Melodic topography of ālāpa was reduced from daśalakṣaṇa to the functionality of the graha-aṁśa-nyāsa triad. The expressive potential of rāga came to be evaluated in terms of its fitness for ālāpa, ṭhāya, gīta and prabandha. Ṭhāya underwent both a conceptual and functional transformation, lost its huge variety but gained formal uniformity.

Many rāgas were added to the composers' and performers' repertoire from deśī sources, viz. folk and alien or exotic cultures, normalised and brought within the ambit of art music. This is true of musical instruments also. Examples of the innovations of this age are goṭṭi(gottu-)vādyā, svaramaṇḍala, tipiri, upāṅga, ottu, piḷḷaṅgovi, śeṣanāda, candravalaya etc., some of which were diffusions from neighbouring or distant cultures and some from folk music. The largest harvest came from the area of musical forms. Many of the musical forms, including the kṛti, emerging from the haridāsa movement in Karnataka

had already become popular in Tanjore. Śāhaji as well as the music composers within and without his royal court had proliferated the kṛti form with their numerous compositions. Kṣetrayya from Andhra, intoxicated with love for Lord Muvva Gopāla, roved from royal court to royal court, enriching each with hundreds of his lilting love songs, called pada, which were not only, encyclopaedic in every shade and every nuance of vipralambha śṛṅgāra (love in separation) but in rāgalakṣaṇa too. His contribution of padas to the royal courts of Raghunātha nāyaka and Vijayarāghava nāyaka is perhaps the largest. Contemporary compeers of the pada emerged in the royal court of Rāja Waḍiyar and Cikadevarāya Waḍiyar. The operas Gītagopāla and Cikadevarāya Saptapadi of Tirumalārya were important milestones in its evolution.

A significant addition to the musical repertoire of the time is yakṣagāna, which was inaugurated with Sugrīvavijayamu of Kundakūru Rudrakavi in Andhra, but developed into a mature, stable form at the hands of Raghunātha nāyaka and Vijayarāghava nāyaka, who not only themselves composed excellent yakṣagāna prabandhas but promoted their proliferation through their court poets. A significant innovation in yakṣagāna during this period proved to be the daru, an entirely new experiment in telugu (and tamīḷ), a throwback from the ancient dhruvā of the sanskrit drama which effectively replaced the conventional ardhaçandra, dhavaḷa, ragaḍa etc.

Similarly, the prolific haridāsa composer saint Vādirājasvāmi was the first in Karnataka to write a koravanji play, the Nārāda Koravañji, and the first opera, the Bhramaragītā. They inspired extensive experimentation and earned the favour of numerous composers, performers and rasikas in telugu and tamīḷ in Tanjore. The seeds of modern Karnataka music were sown in yet another way in Tanjore: Liṅganamakhi Tirukāmayya, court poet of Vijayarāghava nāyaka, describes himself in his Satyabhāmā sāntvanamu yakṣagāna as '*varṇagītādi gāndharva sarvanavīna kalpanāpravīṇa, vallakivādana dburīṇa*'. It is no coincidence that Tanjore reaped a rich harvest of varṇas and gītas in the subsequent generations.

A far-reaching change which occurred in the pre-CDP century relates to tāla. Deśī tālas ruled the roost in the conventional or traditional performance of Karnataka music, such as in the royal courts in South India. Even though the sūlādi tālas dhruva etc. were known (in application to the sālagasūḍa prabandhas) since at least the 12th century A.D. (Sathyanarayana, R., Sūlādis and Ugābhogas of Karnataka Music: 4-9) and coexisted with the deśī tālas, they were weaned from the sālagasūḍa and used independently and inclusively for other compositions also by the haridāsas of Karnataka from about the 14th century A.D. At first, use of the sūlādi tālas was extended to only the modern' musical forms of the time such as the kṛti and pada. Then they gradually



diffused into the 'classical' (time-honoured) and traditional song forms such as the prabandhas. Such contemporisation in respect of tālas commenced as early as the 16th cent. A.D. with Bhaṇḍāru Lakṣmīnārāyaṇa and Vyāsarāya and completed by VM, MV, Śāhaji and others and continued up to Rāmasvāmi Dīkṣita.

(viii) CDP: Date

The date of composition of CDP is not mentioned directly or indirectly by VM in the work, or in any of his other works. Indeed, he does not mention CDP in any of his other treatises; nor does he give the dates of their composition. If he has indicated the date of CDP directly or in a chronogram in the final colophon, it is now completely lost. Therefore any attempt to date the CDP is necessarily based on inference and conjecture.

The latest work and author referred to by VM is the Saṅgītasudhā(nidhi) of his own father, Govinda Dīkṣita (CDP.1.154), which is approximately datable at 1620 A.D. (Saṅgītasūdhā does not mention the date of its composition). The earliest known reference to CDP is by Tulaja (1729-1735 A.D.) in his Saṅgītasārāmṛta (9:66, 69, 70; 12-121-122 I). Therefore the composition of CDP lies between c.1620 and c. 1730 A.D.

In the colophon to each prakaraṇa, VM says that he composed CDP at the solicitation of King Vijayarāghava nāyaka: '*acyuta-vijayarāghavabhūpāla-preritasya*'. Vijayarāghava nāyaka was crowned in 1633 A.D.; his rule ended in 1673 A.D. So the CDP must have been composed between these dates.

Rājacūḍāmaṇi Dīkṣita wrote his Tantraśikhāmaṇi at the command of his guru, VM, in 1637 A.D., as indicated by his colophonic chronogram: '*dhīmanmānyaśākasyābde (1559 śaka) bhāyane ceśvarābhīdhe śravaṇe māsi navamaḥ pūrṇas tantraśikhāmaṇau*' (extr. Srinivasa Iyengar, M.N., SKC 2.368). In the preface to this work the author mentions Sāhityasāmrajya kāvya, Śulbamīmāṃsā, Karmāntavārtika and Vārtikābharaṇa as composed by VM but he does not mention the CDP. It may be therefore reasonably assumed that the CDP had not been written at the time, but was composed between 1637 and 1673 A.D.

VM is stated to have enjoyed two political titles viz. '*pratiṣṭhāpita-colakṣmājana*' and '*karnāṭakarājya-pratiṣṭhāpanācārya*'. These are discussed in the section (viii) VM: Minister, Political Activist (:9-13 *supra*) and it suffices to remark here that VM himself does not mention any of these in any of his works, and that the latter title is of doubtful authenticity. The first refers to the installing of Vijayarāghava nāyaka on the throne of Tanjore in 1633 A.D. and the second to the help given to Śrīraṅgarāya IV in repelling the muhammeden invasion of Vijayanagar in 1642 A.D., thus strengthening the 'Karnāṭakarājya'.



If the latter claim is authenticated and traced to the CDP, then the composition of CDP may be placed between 1642 and 1673 A.D. i.e. c. 1655  $\pm$ 5 A.D. This is in fair agreement with the generally accepted date of 1650-1660 A.D. for CDP. More precise dating of the CDP is possible only if further evidence comes to light.

(ix) *Other Works of VM*

Theodor Aufrecht lists the following works of Venkateśvara Dīkṣita, son of Govinda Dīkṣita, younger brother and pupil of Yajñanārāyaṇa Dīkṣita in his *Catalogus Catalogorum* (1:602, 603):

Āgnīdhra prayoga  
 Darśapūrṇamāsa prayoga, Baudh.  
 Baudhāyana Karmāntasūtra-mīmāṃsā  
 Baudhāyana Cayanamantrānukramaṇī  
 Baudhāyana Mahāgnicayana prayoga  
 Baudhāyana Śulbamīmāṃsā  
 Baudhāyana Somaprayoga  
 Vārtikābharaṇa on the Tūptikā

He does not list CDP as a work of VM, nor does he indicate the source of his information such as person, place or institution of deposit of the above works.

Vriddha Gīrīśan (VNT: 122, 123) gives the following works of VM:  
 Vārtikābharaṇa  
 Karmāntavārtika  
 Śulbamīmāṃsā  
 Saṅgītasāmrājya

Rājacūḍāmaṇi Dīkṣita, VM's disciple, says in his *Tantraśikhāmaṇi* (Ms. of Adyar Library and Research Centre, Adyar; cit. Srinivasa Iyengar, M. N. (SKC 2:368) that VM had composed the poetical work *Sāhityasāmrājya*, *Śulbamīmāṃsā*, *Karmāntavārtika* and *Vārtikābharaṇa*.

Nīlakaṇṭha Dīkṣita, another disciple of VM, says in his *Gaṅgāvataṛaṇakāvya*, that VM had composed *Vārtikābharaṇa*. Yet another disciple of VM viz. Cokkanāthamakhin mentions his guru VM in his *Bhāṣyaratnāvalī*, but not any work composed by VM.

Some information about the foregoing works may be summarised here.

1. *Āgnīdhraprayoga*: (New *Catalogus Catalogorum* 1:17): Bodhāyana, Oriental Research Institute, Baroda, Nos. 404, 7217, 8426 (all Darśapūrṇamaseṣṭi) (q.v.) Burnell 24a; *Descriptive Catalogue of Sanskrit MSS. in the TMSSM Library, Tanjore* (TD) Nos. 2233-8, 2238-2241: *mantrānukramaṇikā*).

2. *Darśapūrṇamāsaprayoga*: See (1) above, MSS nos. 404, 7217, 8426. Hultz. E., (Comp.) Reports of Sanskrit MSS in Southern India, II, Madras, 1896 : 3, 690, Darśapūrṇamāsa prayoga (Bodhāyana), Veṅkaṭeśvara Dīkṣita, Śrauta, Grantha Script, Palm leaf, 64 leaves. NCC.8:332. probably part of Prayogaratna, by Veṅkaṭeśvara Dīkṣita of Śrī Govindapura. The author refers to Bhavasvāmin. He is not the author of CDP.  
*Prayogaratna*: NCC.13:69: Śrautā, Baudhāyana, by Veṅkaṭeśvara Dīkṣita, Hultz. E., op.cit. 1874 (Darśapūrṇamāsa). PUL 1:54; TD.2621 (Darśapūrṇamāsa), 2622. The author is son of Lakṣmīnārāyaṇa Śrauti of Govindapuram and disciple of Yajñeśvara Dīkṣita and Raghunātha Dīkṣita.
3. *Karmāntasūtramīmāṃsā*: TD 4:1669-1672. No. 2066: 'Karmāntasūtra vārtika, Baudhāyana Śrautasūtravyākhyā; Burnell's Cat. No. 3748:202; paper, 9 1/2 x 4 1/2 in 95 sheets, 10 lines to a page; devanāgarī, 2000 granthas, author Veṅkaṭeśādhvarin, Karmāntavyākhyā only:  
 Beginning: Śrī Sītārāmābhyaṃ namaḥ / Śrī Nṛsiṃhāya namaḥ / Śrī Gaṇeśāya namaḥ /  
*umāpatim ramānātham bodhāyanamunīśvaram /*  
*govindādhvarinam tātam vande sarvārthasiddhaye //*  
*kalpādy-anukla-viśeṣarūpa-pravṛtta-karmāntanibandha-dīpakam /*  
*mīmāṃsayāmāṃsalitam ca vārtikam śrīveṅkaṭeśvarinā vitanyate //*  
 Colophon (sheet no. 60):  
*iti śrīmad advaitavidyācārya-sāgnicitya-sarvatomukhātiratna*  
*sāgnicityāpta-vājapeyayāji-govindadīkṣitasya varanandanasya śrī*  
*veṅkaṭeśvara dīkṣitasya kṛtiṣu karmāntasūtravārtike sāmānye sūtra*  
*vārtikam samāptam /*  
 Subject: Bodhāyana Karmāntasūtravyākhyā, otherwise known as Karmāntasūtra-vārtika. 24th praśna, 1-10 adhyāyas, 1-19 khaṇḍas.  
 Remarks: The MS is in good condition. The author of this commentary is the famous Veṅkaṭeśādhvarin, son of Govinda Dīkṣita. This work has not been published so far in India or abroad. Dr. Burnell says that this MS has been written early in the 17th century.
4. *Cayanamantrānukramaṇī* T.D.4:2112-3 nos. 2562. The author is the same as the author of *Prayogaratna* above and *different from VM*.
5. *Baudhāyana Agniṣṭomaprयोगaḥ* ibid. 4:1949-53, no.: 2-361; ...do...
6. *Baudhāyana Śulbamīmāṃsā* Hultz. E. op.cit.: 8, no. 737; śrauta grantha, palm leaves, grantha script, 30 leaves, 8 lines to a page.  
 Cat. of Skt. MSS in the Library of India Office pt.1—Vedic MSS. (comp.) Julius Eggeling. London, 1887 (IOL): 51, No. 291.  
 86A Foll. 50, size 10 1/2 x 4 1/4 in. Indifferent devanāgarī writing of the latter part of the last century. 14-16 lines in a page.



Baudhāyana Śulbamīmāṃsā being a commentary on Baudhāyana Śulbasūtra in 3 adhyāyas by Veṅkaṭeśvara Dīkṣita.

Beginning: *kāntamukham santatam... paripālana ca /*

*namāmi govindamakhopravekān bhaktyā mubuh samprati tātāpādān/  
sarveṣu tantreṣu samam svatantra-śrī-yājñanārāyaṇādīkṣitendraḥ /  
adhyāpayad yam babudhā'navadyām vidyām aśeṣam anujam  
yathāvat //*

*bodhāyanoktam sūtram buddhvā babuṣo vicārya na parītya /  
śrī vyāṅkaṭeśvaramakhī sugamām tanoti śulbamīmāṃsām //*

Colophon: *iti śrīmad advaitavidyācārya sāgnicitya-sarvatomukhātīratra  
sāgnicityāpta-vājapeyayāji govindadīkṣita-varanandanasya sarvatan-  
trasvatantra-sāgnicitya-sarvaprīṣṭhāptoryāmayāji-śrī yājñanārāyaṇa-  
dīkṣitānujasya tac-chiṣyatālabdha-samastavidyā-vaiśadyasya-  
sāgnicityāpta-vājapeyayāji śrī vyāṅkaṭeśvaradīkṣitasya kṛtiṣu baudhāyana  
śulbamīmāṃsāyām tritīyo'dhyāyaḥ /*

IOL II. 1: 127-128, no. 4635, comp. Thomas E.W., Clarendon Press, Oxford, 1935:

Burnell 197. Foll. 161 (really 173 as foll. 20, 136 are passed over in enumeration and foll. 1-5, 7-10, 12, 13, 15, 16, 19 are replaced by new leaves and placed in the beginning of the MS.); palmyra leaves; size 15<sup>5</sup>/<sub>8</sub> x 1<sup>1</sup>/<sub>8</sub> in; fairly well written in the grantha character; about 1700; 4-5 lines to a page.

Baudhāyana Śulbamīmāṃsā, being a commentary on the Baudhāyana Śulbasūtra, in 3 adhyāyas by Veṅkaṭeśvara Dīkṣita.

(Description continues with list of topics in adhyāya and folio number.)

The author quotes beside the sūtra, the Dvaidha sūtra, the Karmāntāsūtra, Āpastamba, Kāśyapīyā, Jaiminiya (Mīmāṃsā) sūtras, Pramāṇādiṣoḍāśa-padārthapratipādaka śāstra, Bhaṭṭokta-tantra, Taittirīya śākhā etc. Burnell assigns the author to the 15th or 16th century. His name is that of the God of Tirupati (150 miles north-west of Madras) made popular by Rāmānuja.

7. *Baudhāyana-mahāgnicayana mantrānukramaṇī* TD.4:2112-13, no. 2562 by the author of *Prayogaratna*; not by the author of CDP.
  8. *Baudhāyana Somaprayogaḥ* T.D.4:3726; no. 3726 by Veṅkaṭeśvara (!) wants beginning. Author may not be the same as the of CDP.
  9. *Vārtikābharāṇam* TD.12:5007-12 no. 6797-99. *Ṭupṭikāvyaḥkhyānam*. Burnell Cat. No. 9579a:83L. palm leaf, 16 x 1<sup>1</sup>/<sub>2</sub> in. 84 leaves, grantha script, 6-7 lines in a page, 3000 granthas. Author-Veṅkaṭeśvara Dīkṣita. Incomplete, not published.
- Beginning: *atha viśeṣalakṣaṇam* 11. 8.1.1 *iha khalu bhagavān ācāryaḥ  
saptame nāṣṭamasya saṅgateḥ....*



End: *sākāṅkṣatvād apramāṇam iti cet ucyate / ...iti sākāṅkṣatvābhāvān-nāpramāṇam skanne jubotītyādi vākyam iti siddham /*

Colophon: *śrīmad advaitavidyācārya-sāgnicitya-sarvatomukhātīrātra-sāgnicityāpta-vājapeyayāji-govindadīkṣita ayāj-varanandanasya sāgnicitya-sarvaprṣṭhāptoryāmayāji-śrī yajñanārāyaṇadīkṣitānujaśya tac-chiṣyatālabdha-samasta-vidyāvaiśadyasya sāgnicityāpta-vājapeyayāji śrī veṅkaṭeśvaradīkṣitasya kṛtiṣu ṭuṭṭikā vyākhyāne vārtikābharāṇe aṣṭamasyādhyāyasya caturthaḥ pādaḥ / śrī kāśīviśvanāthāya namaḥ /*

Subject: *Ṭuṭṭikā Vyākhyā Vārtikābharāṇa*: 1-4.

Remarks: The MS. is in a fairly good condition. The other work contained herein is *Ṭuṭṭikā*.

The author of the *Vārtikābharāṇa* is the famous teacher of Nīlakaṇṭha Dīkṣita. He lived in the latter part of the 16th Century and earlier part of the 17th Century A.D. He was also the teacher of Rājacūḍāmaṇi Dīkṣita and of Cokkanātha makhin, the father-in-law of Rāmabhadra Dīkṣita. He was the son of Govinda Dīkṣita, the famous minister of Acyuta and Raghunātha, the nāyak rulers of Tanjore, and Nāgamāmbā. His brother Yajñanārāyaṇa Dīkṣita was also his teacher. He belonged to a family famous for learning and vedic sacrifices.

This work is a commentary on the *Ṭuṭṭikā* of Kumārila. His other works are *Sāhityasāmrājya*, a kāvya, *Śulbamīmāṃsā*, *Karmāntavārtika* and the *Caturdaṇḍīprakāśikā*, a work on music. For details vide *Journal of Oriental Research*, p. 261, vol. IV, pt. 3, life of Cokknanātha makhin by Pt. N. Vaidyanātha Śāstrī.

10. *Sāhityasāmrājya*: Nothing more is known about this poetical work except a reference to it by VM's disciple Rājacūḍāmaṇi Dīkṣita in his *Tantraśikhāmaṇi*.

*asti govindayajvendra-nāgamāmbā-tapaḥphalam /*

*śrī veṅkaṭeśvaramakhī sarvatantrasvatantradbīḥ //*

*yeneṣṭam sāgnicityāptavājapeyādibhir makhaiḥ /*

*kṛtam sāhityasāmrājyam nāma kāvyam anuttamam //*

(cit. TD.12: 5044-45 on no. 6841). If VM really composed this work, he may have drawn inspiration from *Sāhityaratnākara* of Yajñanārāyaṇa Dīkṣita, his elder brother and guru. The name *Sāhitya-sāmrājya* seems to have been applied also to a poet's seat in the royal court of Raghunātha nāyaka or to a hall of poets' convention in his palace. Thus the colophon of each chapter of *Raghunāthābhyudaya kāvya* of the poetess Rāmabhadrāmbā states.

*iti śrī rāmabhadrakaruṇākataḥśalabdhā-sārasārasvata-pravardhamāna-ṣatalekhinī-sama-samayalekhanīyāṣṭabbāṣākalpita-caturvidha*

*kavitāprāṇita sāhitya-sāmrājya bhadrapīṭhārūḍha rāmabhadrāmbā viracite raghunāthābhhyudaye (ekādaśaḥ) sargaḥ* / (Raghunāthābhhyudaya of Rāmabhadrāmbā: 70).

At least two other works bearing this name are known: 80 Lewis Rice (Cat. of Skt. MSS in Mysore and Coorg, Bangalore 1884) reports a poetical work of this name (no. 288). Gustav Oppert reports (Lists of Skt. MSS. in the Private Libraries of Southern India Vol. II, Madras, 1885 no. 5550) a commentary of this title by the mādhyama monk Sumatīndra svāmin on Raghunāthabhūpālīya (an alamkāra work of Kṛṣṇa Dīkṣita on Raghunātha nāyaka). Thus the name Sāhityasāmrājya seems to have become fashionable during the reigns of Rāghunāthā nāyaka and Vijayarāghava nāyaka.

11. *Sanḡītasāmrājya* is mentioned only by Vriddha Girisan (op.cit.: 123). No work of this name may be traced to any manuscript list or catalogue. It would be a mistake for Sāhityasāmrājya. If it was composed at all by VM it could be the title of a collection of his musical compositions.
12. *Tyāgarājāṣṭapadi*: Subbarāma Dīkṣita (SSP-V:6) says that VM is understood to have composed this work in 24 aṣṭapadis on the lines of Jayadeva's Gītagovinda (on his iṣṭadaiva, Tyāgarāja of Tiruvārūru). It is evident that he had not seen this work. It can not be traced to any manuscript list or catalogue.

From the foregoing, it can be seen that the only treatises which were written by VM other than CDP are Karmāntasūtra mīmāṃsā, Śulbasūtra, Vārtikābharaṇa, Sāhityasāmrājya and possibly Baudhāyana Somaprayogaḥ. It will be shown that similar inflated ascriptions of works are made by compilers of catalogues of sanskrit manuscripts and historians of sanskrit literature in the case of Yajñanārāyaṇa Dīkṣita also merely on the strength of nominal similarity. An unfailing test of the authorship of VM is the invariable mention of his father Govinda Dīkṣita as advaitavidyācārya and of his brother Yajñanārāyaṇa Dīkṣita as his guru.

Subbarāma Dīkṣita (op.cit. loc. cit.: 5, 6) mentions only Vārtikābharaṇam and CDP as composed by VM.

## (V) Higher Textual Criticism: (A) Projections from the Past

### (i) Terminology

The terms 'lower' and 'higher' in Textual Criticism refer not so much to levels of criticism as to its structural aspects. 'Lower' criticism deals with the analytical and infrastructural aspects of constituting a text and proceeds in three phases, viz. heuristics, recensio and emendatio. Higher textual criticism becomes possible only after the given text is properly and systematically constituted in



this manner. It involves separation of explicit and implicit as well as conscious and unconscious sources and resources of the author and the evaluation of their individual and collective contributions to the whole work. It also involves the determination of the place of the given work in the perspective of the whole discipline and of its role and influence in the subsequent development of the entire discipline. Thus higher textual criticism is Janus-faced, beholding both the past and future in relation to the respective text.

Systematic Lower and Higher Textual Criticism are unfortunately all too rare in modern Indian textual studies, especially of the śāstra literature. While Lower Textual Criticism is occasionally found in modern Indian musicological studies, Higher Textual Criticism is conspicuous by its absence. Therefore a humble attempt is made here, in initiating such an approach, to fulfil this need. This is in continuation of their presentation in the Introduction to the Nartananirṇaya of Paṇḍarīka Viṭṭhala (pp. 66-97, Vol. 17, Kalāmūla-śāstra Series, Indira Gandhi National Centre for the Arts, New Delhi, 1994). It may be noted that the problems of constituting texts like Nartananirṇaya (in which multiple, primary collative sources are available) are entirely different from those of constituting texts like CDP and RL. The problem of constituting a text such as Bṛhaddeśī entirely on the basis of a single, corrupt *impressi typis* and multiple cited readings from a range of other treatises, widely distributed in space and time, has been handled by Prem Latha Sharma (Vols. 8, 10, Kalāmūla-śāstra Series, Indira Gandhi National Centre for the Arts, New Delhi). I have brought out recently a similar edition of the Bṛhaddeśī in kannaḍa for the Kannaḍa University, Hampi in which the Lower and Higher Textual Criticisms are articulated in detail. Yet another situation in Textual Criticism arises when only a part of a larger, encyclopaedic work is critically edited. This is attempted by the present editor in constituting the text of the 4th (Music) chapter of Nijaguṇa Śivayogi's Viveka Cintāmaṇi (under preparation).

Constitution of the text of the CDP involves problems of Higher and Lower Textual Criticism peculiar to itself. These are discussed in the following pages. Higher Criticism is taken up first.

## (ii) References

VM is a self-assured author who is assertive with his own innovative ideas or theories and vehement in confutation or condemnation of whatever he does not approve. Like his father Govinda Dīkṣita, he is not above invoking anachronistic, ancient, apocryphal or even mythical authority to support his claims in order to gain credibility and acceptance for his work, though he is not lacking in genuine scholarship in many śāstras. Thus it comes about that he refers to numerous authorities in the CDP.



### Nonspecific References

The corpus of reference and citations by VM may be grouped under: (a) nonspecific, and (b) specific. Nonspecific references may be further analysed into the following categories: (i) lakṣya, (ii) lakṣaṇa, (iii) both lakṣya and lakṣaṇa, (iv) gāyaka, (v) vādaka, (vi) saṅgīta, (vii) sampradāya, (viii) disputants, (ix) general, and (x) people. Such a corpus may be conveniently accommodated within the three pramāṇas which Bharatamuni has enunciated in the Nāṭyaśāstram (25.120-123) for any performing art such as nāṭya, viz. veda, adhyātma and loka. Veda in this context may be compared with gāndharva veda (i-vii above), adhyātma with the author himself (*vide* auto-references, *infra*) and loka to popular taste, opinion and judgement.

- a. *Lakṣya*: All the references in the CDP under lakṣya are both appropriate and consistent because they apply to current music practice and usage, practical exponents and performers.

lakṣyajñaiḥ 1.35; lakṣyamārga 3.5, 71; 5.24; lakṣyavartmani 3.114, 4.93, 5.23; lakṣyavit 4.36; lakṣyavidām 4.8; lakṣyavedinām 4.38; lakṣyavedibhiḥ 4.10; lakṣyasammataḥ 1.74, 9.155, 295; lakṣyānusārataḥ 9.19; lakṣye 9.47.

- b. *Lakṣaṇa*: VM has composed the CDP to rigorously accord with contemporary musical practice, to bring up theory to date, contemporise it and to make it relevant to practical exponents. Hence he emphasizes lakṣya, lakṣyajña, lakṣyamārga, lakṣyānusāra, lakṣyavartma etc. repeatedly in the CDP. So his references to theory are relatively few. These references are genuinely to śāstrā, not in any polemical sense but explaining the relevant modicum of theory in a simple and direct manner to the practical exponent.

lakṣaṇajñaiḥ 1.7; śāstrakovidaiḥ 4.31

- c. *Lakṣya-Lakṣaṇa*: The raison d'être of the CDP would seem to be the reconciliation of musical theory and practice. VM has attempted this overtly in two references, lakṣyalakṣaṇa saṅgatān 4.93; gānalakṣma 5.26. He is the first authority in Karnataka music who establishes an equation between the śāstrik (śruti number based) names and practitioner's (rāga-name based) names of svaras. He has also made the lakṣaṇas of prabandhas contemporary by composing them in the rāgas and tālas of his own time.

- d. *Gāyaka*: In most references to gāyaka, gāna and gīta, VM does not restrict the terms to their actual meanings of singer and song but employs them in the general sense of musician and music. Even though he employs gāyaka-vādaka in juxtaposition rarely (e.g. 1.119) as well as gāyana-vādana (e.g. 1.151) he does not intend a rigorous distinction.

- gānavedinām 5.43; gāyakāḥ 1.124, 151; gāyakaiḥ 1.119, gītakovidāḥ 9.94, 379; gītakovidaiḥ 4.52, 53; 5.92, 101; gītajñaiḥ 5.84; gītavedibhiḥ 2.10; 5.90. The term gītakovidāḥ [experts in song (-making)] seems specially apt in the prabandha-prakaraṇa.
- e. *Vādaka* (3.56) means 'vaiṇikāḥ' only (1.97, 157; 3.102; vaiṇikaiḥ 1.40, 101, 129, 131; 3.116; 4.209; vīṇāvādinām 4.209. These are references which actually apply to vīṇa players since VM is mainly predisposed to gāna-daṇḍī and vīṇa-daṇḍī in the CDP.
- f. *Sanḡita*: VM probably does not mean the term sanḡita to comprehend gīta, vādyā and nr̥tta, but only gīta and vādyā, perhaps even only gīta. He leaves the term undefined. He uses the word sanḡitika (1.62, 9.36) in the sense of a performing musician. sanḡitakovidaiḥ 4.83, 5.83, 100; sanḡitavedibhiḥ 5.45; sanḡitāmbudhi pāragaiḥ 5.47.
- g. *Sampradāya* is a continuous line of direct personal transmission from teacher to disciple in any area of human knowledge and endeavour. VM regards sanḡita sampradāya with high respect and refers to it three times: his paramācārya Tānappa who is well versed in sampradāya rejects the use of notes beyond 17 in the three registers (1.129); traditional performance of tānas in ālāpa-vidhi (6.28); disclosure of traditional rendering of some prabandhas such as kaivāḍa in respect of ābhoga dhātu (9.43).
- h. *Disputants*: Authorities offering alternative views to the generally prevalent ones are usually referred to as eke, kecit, kecana etc. VM makes such references only twice in the CDP. Kecana (8.14): some opine that the ābhoga dhātu in sālagaśūḍa prabandhas is composed of only one segment of high svaras, instead of two. Eke (9.332): others such as Someśvara *et al* hold that the elā prabandha consists of four dhātus, instead of three.
- i. *General*: VM refers to some unspecified authorities in general terms, probably as prosodial fillers rather than with any specific significance. paṇḍitāḥ 3.87; pūrvaiḥ 4.106; budhāḥ 3.131; budhaiḥ 2.15; 8.47; 9.32; munayaḥ 5.4. vicakṣaṇaiḥ 5.88, 91; śilpinā 1.13; sūrayaḥ 9.98.
- j. *People*: Popular alternative names and professional parlance are recognised by VM with reference to janaiḥ 6.4, 9.473 and loke 6.6, 8; 7.6. These words have the force of synonyms in CDP.
- k. *Other Disciplines*: VM is limited in his reference to specific authorities in metrics (chandaḥśāstra) to Piṅgaḷa, Halāyudha Bhaṭṭa and Kedāra Bhaṭṭa. Besides these, he refers to some nonspecific sources, which are however readily traceable to specific sources, as is done in the commentary Makhihṛdaya on the prabandha-prakaraṇam and in Critical and Explanatory Notes including Prosody and Yajña.



chandaḥśāstraviśārādāḥ 9.417; chandaḥśāstre 9.146, 170;  
chandaḥśāstrokta 9.430.

### Specific References

Specific references in CDP may be studied under: (a) autoreference, (b) authentic, (c) spurious, and (d) other names.

(a) *Autoreference*. VM frequently refers to himself on various occasions to emphasise his personal innovation, opinion, refutation, discovery etc. These references may be further classified into first person singular in various case endings and the third person singular, as follows:

asmat 1.160; 4.37 asmadādi 4.88, 101; asmākam 1.177; asmābhīḥ 1.67, 117, 141; 3.48, 69; 4.50, 63, 75, 127, 131, 135, 138, 142, 146, 150, 154, 157, 165, 169, 173; 5.104, 109; ahaṁ 1.26; 4.19, 93; mat 4.78, 89; mama 4.90; mayā 1.69, 154; 2.16; 3.6; 4.16, 90, 169; 5.16, 89; mahyam 2.56; vayam 4.177.

VM 1.2; Venkaṭādhvarin 1.164, 168; 2.53; 3.78, 142; 4.74; 7.6.

CDP 1.2.

These references may be regrouped as follows:

Autoreferences in the context of narration: 1.26, 154; 2.16; 4.101; 5.16, 89, 109; 7.6;

Autoreferences to assert, emphasise, establish or confute: 1.67, 117; 3.6, 69; 4.90.

Autoreferences to the author's innovative or creative contribution or discovery: 1.69, 160, 164, 168, 177; 2.53, 56; 3.41, 48, 49, 78, 142; 4.16, 19, 37, 50, 62, 74, 75, 78, 88, 89, 127-173 (passim); 5.104.

(b) *Authentic References* (Primary)

**Gopalanāyaka** is mentioned in CDP on two occasions: he was an expert on śrutis (3.57). He expounded the caturdaṇḍī (9.5) viz. ālāpa, ṭhāya, gīta and prabandha. Tulaja extracts this part of the CDP exactly (TSS.12:153) in the Saṅgītasārāmṛtam. Gopalanāyaka is not mentioned in these contexts elsewhere in the whole range of musical works in India. The only other reference to Gopalanāyaka is by Kallinātha in his commentary Saṅgītakalānidhi on the rāgakadamba prabandha in the Saṅgītaratnākara (4.253-256:305). Here Gopalanāyaka is mentioned as the composer of a svastika variety of rāgakadamba called bhramara which was set to 32 rāgas and 32 tālas. It cannot be said whether the two Gopalanāyakas are identical. Legend makes Gopalanāyaka a great musician in the royal court of Devagiri during the rule of Rāmacandra in the early 14th century and says that he had a retinue of 16,000 disciples, that he was reverently carried by them in a palanquin, and that he was coveted and



taken by Mallik Kāfūr to the court of Allauddin Khilji. A popular legend invents a contest between Gopālanāyaka and Amīrkhusrau in Allauddin's court and the nāyaka's defeat. Both legends are refuted by historians. VM's authority for making these assertions about Gopālanāyaka is not known. If Gopālanāyaka is a historical person, he lived just about a century before Kallinātha and it would not be unnatural for Kallinātha to know about him and his musical composition, which must have been well known in his time. If he is also credited with the caturdaṇḍī classification of the melodic entirety of Karnataka music, then Tānappa, VM's paramācārya, is not the inaugurator of the caturdaṇḍī, but reorganised and systematised it and gave it substance with his own model compositions in each daṇḍī.

**Tānappa** is VM's paramaguru i.e. guru's guru and is mentioned by him five times with great veneration (CDP.1.129; 5.24, 105; 6.32; 7.7). It is to illuminate and illustrate the special and signal contribution of Tānappa to music in the form of caturdaṇḍī that VM wrote the appropriately named CDP. Tānappa is cited on the following occasions in the CDP.

'Tanappācārya and other teachers who are well versed in musical tradition reject the use of intervals, however sparing, in gīta and prabandha, below and above the 17 reckoned in the sārāṇī mārḡa of the vīṇā (1.129). If these 17 are employed only in the madhya and tāra registers in all four daṇḍīs the mandra register becomes wasted. In order to vitiate this wastefulness, vīṇā players evolved the pakkasārāṇī method' (CDP. 1.130-131).

'Rāgas described by Śārṅgadeva (in the Saṅgītaratnākara) have now become obsolete. Therefore I shall omit them here but shall delineate only those rāgas in agreement with both theory and usage, exactly as expounded by our paramācārya Tānappa, which are now exclusively prevalent everywhere.'

'I have thus clearly elucidated the 55 rāgas. These are established as fit for use in gīta, ṭhāya and prabandha by Tānappācārya in current usage.' (CDP. 5, 105).

'May the musicians stabilise in usage the ālāpa-lakṣaṇa which I have elucidated here on the basis of the ālāpas of fifty rāgas expounded by Tānappa.' (CDP. 6.32)

'Our paramaguru Tānappācāryaśekhara has composed ṭhāyas in all rāgas in accordance with this (foregoing) lakṣaṇa. His compositions are the sole practical examples of the ṭhāyas.' (CDP. 7.7)

From the foregoing, it becomes evident that Tānappa was the guru of VM's guru in Music (GD or YD) and had organised all contemporary music under the comprehensive four foundational formal modes—ālāpa, ṭhāya, gīta and prabandha. He regulated the number of intervals and their range in registers

for use in these four *daṇḍis* to accord with traditional usage (*sampradāya*). He had defined the *lakṣaṇas* of fifty-five *rāgas* which were current during his time, in which the four *daṇḍis* were composed. He had then composed the illustrations for the first *daṇḍī* viz. *ālāpa* in fifty of the prevalent *rāgas*. It is these fifty *rāgālāpas* which Govinda Dīkṣita probably explains in detail in the *Saṅgītasudhā*, without acknowledging the role of Tānappa in stabilising them in current practice. Tānappa also had composed his own illustrations for *ṭhāyas*, which were the only models available. This information is a substantial new contribution of CDP to our knowledge of the music of the times, since Govinda Dīkṣita also does not mention them. It is not known whether Tānappa had also composed models in the other two *daṇḍis* viz., *gīta* and *prabandha*. VM does not say so in the *gīta-prakaraṇam*; he does not mention Tānappa in the available, incomplete *prabandha-prakaraṇam*. The fact that Tānappa's compositions of *ālāpas* remained the sole examples even after two generations suggests that the *caturdaṇḍī* were not fully accepted by all musicians of the time, especially the *ālāpas*. This is because a musician is naturally averse to surrender to any kind of formal rigidity his right to freedom in inventive imaginativeness, individuality or originality, especially in the *ālāpa* which among all the *daṇḍis* offers the most scope for these. This may have led VM to appeal to his musician colleagues '*matkṛtam ālāpalakṣaṇam idam lakṣyatām lakṣyakovidaiḥ*' (CDP. 6.32).

Tānappa is not known from any other reference in Indian music. The TMSSM Library, Tanjore have published a work entitled '*Rāga Ālāpanams and Ṭhāyams*' which contains the *ālāpa-daṇḍī* and *ṭhāya-daṇḍī* for nine *rāgas* to be rendered both on the voice and the *vīṇā*. Several MSS. of the same library contain actual *ṭhāyas* by illustrious musicians of the 17th and 18th century A.D. e.g. Nos. B. 11547, 11549, 11553, 11557, 11559, 11573, 11577, 11582, 11583, 11586, 11620 etc., testifying to the popularity of the *ṭhāya-daṇḍī* in subsequent generations. This is discussed at some length in *Makhi-hṛdaya* in the commentary of the *Ṭhāya-prakaraṇam* (ch. 6). Tānappa's models of *ālāpa-daṇḍī* and *ṭhāya-daṇḍī* may have been copied and preserved by VM, MV and others of the time and may still survive incognito in anonymous MSS. in the TMSSM Library. A diligent search for these may yet reward the music historian. It is interesting that Govinda Dīkṣita mentions *gīta* and *prabandha* and describes the *ālāpa-daṇḍī* for *rāgas*, but not the *ṭhāya*. Nor does he mention Tānappācārya by name.

Tānappa is discussed again elsewhere in this Introduction (in the section *Impress of Inner Circle*: 3. Tānappācārya and in *Higher Textual Criticism*: Debt and Deviation, :25-28; 79).

**Govinda Dīkṣita** is mentioned in the colophon to each chapter in the CDP as VM's father and is further credited (CDP. 1.153) with the authorship of *Saṅgītasudhānidhi*:



*asmat tātakṛte granthe saṅgītasudhānidhir iti śrute* (CDP. 1.153, 154) as also and with inventing a new chordophonic keyboard, the Raghunāthabhūpamela-vīṇā, and as dedicating it to (his king) Cevvaya-Acyutabhūpāla-Raghunātha (CDP. 1.154C). The śloka extracted from the Saṅgītasudhā(nidhi) in the CDP correspond literally to those in the former treatise (GSS.2.441-443:155). Cevvaya nāyaka was Raghunātha nāyaka's grandfather, and Acyuta(-ppa) nāyaka, his father. GD held the office of chief minister under perhaps all the three nāyakas but certainly under Acyutappa- and Raghunātha nāyaka. It is only from CDP (1.54) that the author of Saṅgītasudhā(nidhi) is known to be GD and not Raghunātha nāyaka as claimed therein.

**Kallinātha** is mentioned by VM (CDP.9.362) as accommodating all the sixteen words of the elā prabandha within its ten prāṇas. The passage which actually does so is found in his commentary under SR (4.40-48:220).

**Bharata** is mentioned in CDP as expounding the 22 śrutis. This is verifiable from the Nāṭyaśāstram (NŚ. 28.14:8; 28.23 pr.-26 pr.: 15-20). The ten vital elements (prāṇa) of rāga are ascribed to **Mataṅga** (CDP. 5.2). Mataṅga does not describe the prāṇas of rāga, as a matter of fact, but presumably implies them by extrapolation from those of the jātis (Bṛhaddeśī, 2:10-22).

VM refers to **Chandaḥśāstra** (metrics) some four times as mentioned above; he also refers to **Vṛttaratnākara** five times by name without mentioning its author, Kedāra Bhaṭṭa. The first (CDP. 4.87) is to justify his scheme of 72 melas by analogy with chandaḥ-prastāra expounded in the Vṛttaratnākara. The remaining four references occur in the prabandha-prakaraṇa. It is quoted for the definition of the āryāgīti vṛtta (CDP.9.230 seq.) which corresponds exactly to the Vṛttaratnākara (2.18). The lakṣaṇa of āryā vṛtta is next quoted from it (CDP. 9.259 ab; Vṛttaratnākara, 2.1, 2). CDP then extracts (9.287 seq.) the lakṣaṇa of the toṭaka vṛtta from it (3.47). VM next refers the reader to the Vṛttaratnākara (CDP. 9.419) for details as to how to employ the trika (trisyllabic) gaṇas at the beginning of a song so that they would become auspicious. No such details are available, in fact, in the Vṛttaratnākara. VM seems to depend almost entirely on Kallinātha's Saṅgītakalānidhi (Comm. under SR) for definitions and illustrations of metres (SR.4. 280, 281, 287, 293) except the toṭaka metre which is not given by Kallinātha. So, the possibility that VM may have extracted directly from Piṅgalanāga, Halāyudha Bhaṭṭa and Kedāra Bhaṭṭa cannot be ruled out entirely, though with the exception of the toṭaka vṛtta all his other quotations from Vṛttaratnākara are found in Kallinātha and therefore could be secondary references also.

**Saṅgītaratnākara** (SR., always abbreviated to Ratnākara in CDP) constitutes an important primary source for VM, though his dependence on its commen-



tator Kallinātha is even more. His references to this source are: Niḥśaṅka (3.4), Śārṅgadeva (3.81; 5.22, 61; 9.103, 448) (Saṅgīta) Ratnākara (3.4; 5.22; 9.9, 162, 247, 264, 309). (i) 'Niḥśaṅka has spoken of 12 vikṛta svaras in SR (3.4) while others speak of 7 vikṛta svaras, but I have established, after considering all these views, that there are only 5 vikṛta svaras according to current musical practice' (3.4, 5). The relevant passage in the SR is in 1.3.39-45 (:88, 89), while 'others' (kecana) in this context probably means Rāmāmātya (SMK 2.34, 37-65:11-13). (ii) 'Śārṅgadeva-sūri enunciates 63 alaṅkāras but they occur nowhere in current musical usage' (3.81, 82). These are the alaṅkāras described in SR in the Svaragatādhyāya (1.6.3-62: 152-168). (iii) 'In the treatise Ratnākara the wise Śārṅgadeva has described 264 rāgas' (5.22). These are the rāgas described in the entire second chapter, Rāgavivekādhyaṃya of SR. (iv) 'The scholar Śārṅga (deva) counts this (=bhūpāla rāga) among the rāgāṅga rāgas' (5.61). This is an error because (a) the rāga bhūpāla is nowhere mentioned in the whole SR but (b) bhūpāli is given as the popular name of ḍombakrī (SR. 6. 362:416; 6.717cd, 718:494) which is classified as bhāṣāṅga in SR (2.2.11:17). Since ḍombakrī is the first bhāṣāṅga rāga mentioned and described after the rāgāṅga rāgas in SR (loc. cit.) VM may have committed this error. (v) 'VM refers the reader (9.9) for details of aṅgas of prabandhas to SR (4.12-19 ab: 206-208). (vi) The definitions of sthāyī etc. varṇas, says VM (9.162), are clearly enunciated in SR (1.6.1-3: 151). (vii) While describing the aṅkacārīṇī prabandha CDP (9.247) says that its six varieties vāsava etc. are left undescribed by it but they may be studied in SR itself (4.200 cd-204ab: 276, 277). (viii) Similarly the CDP athetises (9.264) the 26 varieties lakṣmī etc. of the āryā found in SR (4.227-230ab: 290). (ix) VM says (9.309) that the kaiśikī, a bhāṣā rāga is treated as included among the gāndharva rāgas in the SR. This rāga is described as a bhāṣā of śuddhapañcama and as bhāṣāṅga according to others in SR (2.170, 171:118).

The only other primary source mentioned by VM is the **Svaramelakalānidhi** (CDP. 4.176) of Rāma(amātya, SMK.1.111; 4.175, 176, 186, 191, 193, 194, 197, 199, 203, 204) also referred to as baikāra (=bayakāra i.e. vāggeyakāra) Rāma (CDP.1.56; 4.209).

These references may be traced to the Svaramelakalānidhi (SMK) as shown below:

No.	CDP	SMK	Subject
1.	1.56	3.21-24:15	register-range of the strings in śuddhamela vīṇā
2.	1.111	3.74-75:20	duplication of mandra ṣaḍja in second and fourth strings
3.	4.175	4.9-61:21-27	mela descriptions

4.	4.176	-do-	-do-
5.	4.186	4.68:27	absorption of 5 melas in the other 15
6.	4.191	4.18, 19:22	classification of bhairavi etc. under śrīrāga
7.	4.193	4.29cd-30ab:23	-do- of pādī etc. under śuddharāmakrī
8.	4.194	4.33, 34:24	deśākṣi mela in relation to kannāḍagaṇa
9.	4.197	4.35b:24	classification of ghaṇṭāravā rāga
10.	4.199	4.41, 42:25	-do- of nādarāmakriya rāga
11.	4.203	4.50:26	cyutaṣaḍja in kedāragaula
12.	4.204	4.53:26	kākalī niṣāda in hejjujji mela
13.	4.206	4.61:27	kākalī niṣāda in kāmbohoji mela
14.	4.209	---	SMK mela-rāga descriptions totally unacceptable to vīṇā players.

These controversies are discussed in detail in the commentary Makhihṛdaya on the vīṇā-prakaraṇa and mela-prakaraṇa of CDP.

(b) *Authentic references (Secondary)*

CDP contains five instances of secondary citations:

- (i) **Nārada** on gāndhāra grāma CDP.3.65c-67: cf. Śārṅgadeva, SR. 1.4.3-5: 99, 100. Here is a literal borrowal from SR with trivial variae:

CDP  
3.65c-grāma  
omits

SR  
1.4.2c-grāmataḥ  
1.4.3cd: *Yad vā dhas-triśrutih ṣaḍje  
madhyame tu catuḥśrutih*  
1.4.5ā-mācaṣṭa

- (ii) **Piṅgalanāga** (Bhujaṅgeśa) on āryāgīti CDP. 9.230 seq.  
cf. Kedāra Bhaṭṭa, Vṛttaratnākara 2.8:74 (Jayadāman edn.): exactly reproduced.  
cf. Kallinātha, Saṅgītakalānidhi under SR. 4.205a: 278: exactly reproduced.
- (iii) **Someśvara** on elā composed of four dhātus CDP. 9.332.  
cf. Śārṅgadeva, SR, 4.36:217; cf. Kallinātha on ibid: 217, paraphrased.
- (iv) **Pārvatī** on the ratilekhā elā, CDP. 9.451.
- (v) **Maheśvara-vallabhā** on ratilekhā elā, CDP. 9.453.  
Maheśvara-vallabhā may be taken to be a synonym for Pārvatī, who is acknowledged as an authority on the 15 gaṇailās viz. five in each of nādāvatī, haṁsāvatī and nandāvatī by Kumbhakarṇa (Saṅgītarāja, 2.2.4.115-142:561, 562) and also by Govinda Dīkṣita (GSS., 2.272 ab: 297). But no reference to Pārvatī as an authority on mātrilā varieties, especially the



ratilekhā, occurs in the CDP. Mataṅga offers (Bṛhaddeśī, 442:226) a verse on mātṛaila varieties:

*ratilekhā kāmālekhā bāṇālekhā tatthaiva ca /  
kathyate candralekhā ca mātṛailām āha vallabhaḥ //*

There is a remote possibility that VM may have misread the last quarter of this verse from a corrupt manuscript of Bṛhaddeśī or a secondary source (if he ever consulted it at all) as maheśvara-vallabhā and synonymised it with Pārvatī. This is rather unlikely because all of VM's reference to Mataṅga are spurious, as will be shown presently. VM may have borrowed the name of Pārvatī from his father, who however, ascribes (all) gaṇailās to 'Śrī Pārvati-darśana' (loc. cit.). A more likely explanation of this discrepancy is that because of the immediate juxtaposition of the mātṛailā ratilekhā with the gaṇailās which follows in his sources, such as the Saṅgītaratnākara (or Saṅgītasudhā), he has juxtaposed the authority also, just as he has misread bhūpāla(-lī) as a rāgāṅga rāga in the Saṅgītaratnākara (which is immediately followed by the description of the bhāṣāṅga rāgas) as a bhāṣāṅga rāga.

### (c) *Spurious References*

As mentioned above, VM is not above mendacious invocation of honoured ancient authorities to gain credence to his claims through antiquity. This has led to many spurious references in the CDP to Bharata, Mataṅga and Āṇjaneya.

VM cites Bharata as many as eleven times of which only one is a genuine, but merely general, reference (vide no. 1 below).

1. '**Bharata** and others declare the śrutis to be twentytwo' (CDP. 2.4). This is corroborated in the Nāṭyaśāstram (28.23 pr.-26 pr.:15-23). But the śloka cited is not of Bharata.
2. 'Bharata *et al* mention the gamakas to be fifteen' (CDP.3.119). This is not true. Bharata does not describe gamakas at all.
3. 'Bharata and others enunciate ten kinds of rāgas viz. grāmarāga, uparāga, rāga, bhāṣā, vibhāṣā, antarabhāṣā, rāgāṅga, bhāṣāṅga, kriyāṅga and upāṅga.' This is a purely apocryphal reference, because Bharata only mentions, but does not define, seven śuddha-grāmarāgas viz. ṣaḍjagrāma, madhyamagrāma etc. incidental to their application in the sandhis of a play (Nāṭyaśāstram, 32. 428, 429: 390). In fact, the word 'rāga' occurs only twice in the whole Nāṭyaśāstram. (loc. cit. *et* 32.426: 390; 13.84:281)
4. 'The rāgas gurjarī bhinnaṣadja and revagupti are declared by Bharata (CDP. 5.34) as possessing ri for graha, aṁśa and nyāsa.' This is a totally spurious assertion. (*vide* no. 3 *supra*)
5. 'The rāga śuddharāmākṛī is stated by Bharata and others (CDP. 5.70) to be kriyāṅga.' This claim also is wholly baseless (*vide* no. 3 *supra*).



6. 'The rāga kedāragaula is said by Bharata and others to be upāṅga' (CDP. 5.99). The name kedāragaula occurs for the first time in Indian music in Kallinātha (op. cit. under SR.2.18:17) in the 15th century A.D. in an equation with deśavāla gauḍa, that too from popular usage! (Sathyanarayana, R. Viṇālakṣaṇa-vimarśe: 131-135)
7. 'Dhruva sālagasūḍa gīta is declared by Bharata and others to have sixteen varieties' (CDP. 8.15). This is totally false; Bharata nowhere describes or mentions any musical compositions (other than the dhruvās for performance in a play), much less a sālagasūḍa gīta, the dhruva.
8. 'A variety of pāṭakaraṇa prabandha called hastapāṭakaraṇa is described by Bharata, Mataṅga etc.' (CDP. 9.92). This is not true. (*vide* no. 7 *supra*)
9. 'The ninth elā prāṇa named prasanna is described by Bharata *et al*' (CDP. 9.386). This has no basis in fact whatsoever. (*vide* no. 7 *supra*)
10. 'The prosodial units generated by prastāra of the metres atyuktā, madhyā and pratiṣṭhā are called mātrā-gaṇas by Bharata (CDP. 9.431). The grouping of morae into mātrā-gaṇas on the basis of their duration is already seen in Piṅgala (Chandaḥsūtra 4.12, 13). In fact, Bharata defines the vṛttas in his chapter 'Chandoviciti' (ch.15) of the Nāṭyaśāstram in terms of laghu and guru and not mātrāgaṇas or trikas at all, with the possible exception of the illustration for śārdūlavikṛḍita (15.122: 274). He gives no prastāra for atyuktā, madhyā and pratiṣṭhā. Actually, the mātrā gaṇa prastāra of those metres is detailed, among the sources familiar to VM, by Śārṅgadeva (SR. 463, 64: 227).
11. Ādibharata: While describing the kalahaṁsa prabandha which is chandoniryukta (i.e. prescribed to be composed only in kalahaṁsa vṛtta) VM borrows (CDP. 9.279ab seq.) the definition of the kalahaṁsa metre secondarily from Kallinātha (without acknowledgement) modifying the latter's preface to the extract from  
*'kalahaṁsasya chandaso lakṣaṇam bhāratiye jagatyām narkuṭabbedeṣu muninoktam'*  
 to *tam ābuh kalahaṁsākhyam tasya vṛttasya lakṣaṇam /*  
*ākhyātam ādibharate bharatena mahātmanā* // CDP. 9.278.

following it up with the extract (exactly borrowed) which, however, names the vṛtta as 'haṁsa'. The nominal anomaly and nature of the metre are discussed in some detail in the Critical and Explanatory Notes: 390-394 (under CDP. 9.278c-279b). Only 'Bharata' and 'Ādibharata' need to be discussed here in relation to Higher Textual Criticism.

The following facts deserve to be noted in this connection:

(a) Kallinātha traces the extract on kalahaṁsa (? haṁsākya) vṛtta to Bhāratiya text but VM traces it to 'Ādi'bharata.

(b) The extract on *kalahaṁsa* cannot be traced to any available printed version of the *Nāṭyaśāstram* or to its critical apparatus, but accords well with the style and method of Bharata's definition of metres in the 15th chapter (called 'Chandovicitī') of the *Nāṭyaśāstram*. This extract is not an isolated instance of non-occurrence in the available *Nāṭyaśāstram*. Other verses ascribed to Bharata by Sāgaranandin, Jagaddhara and Śrīnidhi likewise cannot be found therein. This situation must have existed from at least the 12th century A.D., leading to the hypothesis of two Bharatas, a Vṛddha Bharata and Bharatamuni and their respective works, the *Dvādaśasāhasrī* and the *Ṣaṭsāhasrī Nāṭyaśāstram* as suggested by Śāradātanaya in his *Bhāvaprakāśanam* (2.93). It is possible that Vṛddha Bharata and his *Dvādaśasāhasrī* became equated to Ādibharata. VM seems to subscribe to this theory in referring to the Ādibharata as a treatise, which is now not available. As already noted, Kallinātha makes no such distinction and it cannot be said whether his copy of the *Nāṭyaśāstram* contributed to the two-Bharata theory.

There is however, another possibility: in view of the extensive dependence of VM on Kallinātha (that is, the low probability of his borrowing directly from the Ādibharata), he may have taken it for granted, without verification from the actual original source, that the *kalahaṁsa*-metre extract really occurred in the *Nāṭyaśāstram*.

The (rather remote) possibility of VM having actually seen this passage and of his copying it from an exemplar of the *Nāṭyaśāstram* is vitiated by his propensity for drawing upon secondary, and even spurious, sources rather than approaching the original sources. It is therefore not unlikely that he considers the *Ṣaṭsāhasrī* itself as Ādibharata. If this is true, it suggests that VM subscribed to the *pañca*-(or even *bahū*-) Bharata hypothesis.

In the course of its semantic history, the term 'bharata' expanded its eponymous scope to add musician and dancer to the actor, so that it evolved from a designation for the performer to the composite term 'bharatam' which comprehended all these arts, both individually and collectively. Thus 'bharatam' began to connote a treatise on any or all of this trilogy and served as the nominal term of the title while the name of its author (usually an apocryphon and anachronism of an ancient prestigious name) served as the qualifying prefix. Such works are usually of late origin and of questionable value. Examples of such treatises are *Sadāśiva-bharatam*, *Brahma-bharatam*, *Mataṅga-bharatam*, *Kohala-bharatam*, *Nandi-bharatam*, *Arjuna-bharatam*, *Hanumad-bharatam* and *Nārada-bharatam*. The manuscripts of these works are sparsely distributed in manuscript libraries. The Ādibharatam, in this sense, means the *Ṣaṭsāhasrī*, manuscripts of which are available in the Oriental Research Institute, Mysore, TMSSM Library, Tanjore and Bhandarkar Oriental Research



Institute, Pune. (The word 'bharatam', prefixed to the name of a person, indicates expertise of the person in dancing.)

Next, VM refers to **Mataṅga** seven times, each of which is apocryphal.

1. 'Mataṅga has expounded the ten rāgalakṣaṇas viz. graha, amśa etc.' (CDP. 5.2). Mataṅga has done so, not for rāgas but for jātis, which are parental to rāgas (Bṛhaddeśī, 209-prose 131:10-22); he has followed Bharata and Dattila in this, but is more detailed. These lakṣaṇas are applied to rāgas only by extrapolation.
2. 'Mataṅga and Bharata declare that the three rāgas gurjarī, bhinnaṣaḍja, and revagupti have ṛṣabha for graha, amśa and nyāsa (CDP. 5.33).' In the first place, such a citation dating to the 5th-7th century A.D. on rāgalakṣaṇa has no contemporary relevance. Secondly, the definitions of these rāgas by Mataṅga do not bear out VM's claim: Revagupta is a grāmarāga in the Bṛhaddeśī with ri-amśa and ma-nyāsa (340:124). Bhinnaṣaḍja is also a (bhinna) grāmarāga with dha-amśa and ma-nyāsa (306:96). Gurjari occurs in four forms in the Bṛhaddeśī, none of which has the lakṣaṇa claimed by VM: (a) bhāṣā of ṭakka, a deṣabhāṣā, affinity between pa-ri (45:140) (b) bhāṣā of mālavakaiśika, with ni-amśa and sa-nyāsa (70:152) (c) bhāṣā of bhinnaṣaḍja, lacuna for lakṣaṇa (:195) (d) bhāṣā (vibhāṣā?) of pañcama with ga-amśa and pa-nyāsa.
3. 'Mataṅga classifies prabandhas into dvidhātuka, tridhātuka and caturdhātuka' (CDP. 9.35). This is not found in the available Bṛhaddeśī but occurs in SR (4.12 ab:206).
4. 'Mataṅga and Bharata describe hastapāṭakaraṇa, a variety of pāṭakaraṇa prabandha' (CDP. 9.92). This is found in neither author, but in Śārṅgadeva (SR. 4. 137 ab; 253).
5. 'Mataṅga prescribes identical dhātu (= i.e. music) but different mātu (i.e. word text) for the first and second feet of the udgrāha in elā' (CDP. 9.328). This is not true of Mataṅga but of Śārṅgadeva (SR. 4.33cd:215).
6. 'Mataṅga lays down that the sixteen padas of elā should be accommodated in the ten prāṇas exactly as prescribed. If so, it gives happiness to the patron and performer. Otherwise it forebodes ill.' (CDP. 9. 392). This is not true of Mataṅga but of Śārṅgadeva. (SR. 4.52 cd: 223)
7. 'Mataṅga and others have described numerous saṅkarailās and vikṛtailās' (CDP. 9.447). The available Bṛhaddeśī briefly mentions saṅkarailā (441: 226) though not its profusion. It does not mention vikṛtailās. But their prolificity is mentioned by Śārṅgadeva under gaṇailās:

*sā (=gaṇailā) bhavet trividhā śuddhā saṅkīrṇā vikṛtā tathā* | (SR.4.66cd)  
*babudhā saṅskārād āsām saṅkīrṇā babudhā matā* | (SR. 4.76ab:231)  
*ityete vikṛtā bhedā aṣṭottaraśatam matāḥ* | (SR. 4.94ab:237)



SR offers a plausible variant, '*matanṅādi matoditāḥ*' (4.41d:219) for '*matanṅādyāgamoditāḥ*' in CDP (9.447d).

VM makes a subrept reference to **Āñjaneya** (Vātātmanjanma): He describes vasantabhairavi rāga as sampūrṇa, scarce in pañcama and fit to be performed in the morning (CDP. 5.66).

The names of Hanūmān and Āñjaneya (Vātātmanjanma) occur several times as authority on music and dance in saṅgīta- and other literature.

No.	Source	Name	Topic
1.	Adbhuta Rāmāyaṇa	Āñjaneya	Nārada-Parvata upākhyāna
2.	Shāma Rao T.S.: Śiva-saraṇa-kathāratnakośa: 129, 159.	Hanūmanta	Śivaśaraṇa legends: pleases Śiva with his singing.
3.	Siddhanañjeśa: Gururāja cāritra, 7.51ff.	-do-	-do-
4.	Nārada, Saṅgītamakaranda 1.96, 98; 2.19	Āñjaneya	Ancient authority on music
5.	Śārṅgadeva, SR. 1.1.17	-do-	-do-
6.	Śāradātanaya, Bhāvaprakāśanam; 114 -do-: 251	Māruti	Promoter of nāṭya
7.	Kallinātha, Saṅgītakalānidhi, under SR. 2.194:132 -do- SR. 2.159:115 -do-	Āñjaneya -do- -do- -do-	utsṛṣṭikāṅka lakṣaṇas of rāgas according to Mataṅga and Āñjaneya vegavatī rāgalakṣaṇa relaxation of rules in deśī rāgas -do-
8.	Pañdarīka Viṭṭhala, Rāgamañjarī 41:5		
9.	Catura Dāmodara, Saṅgītadarpaṇam: 2.113-189:30 -do- 6.638-641: 111, 112	Hanūmān	Rāga-rāgiṇī classification
10.	Somanātha, Rāgavibodha 1.4 comm.: 7 -do- 1.41 comm.: 30	Āñjaneya Hanūmān -do- -do-	duration scale in tāla ancient authority on music relaxation of rules in deśī rāgas number of kūṭa tānas
11.	Govinda Dīkṣita, Saṅgītasudhā 1.221-223:25 -do- 2.405:152 -do- 2.976:211	Āñjaneya -do-	author or Añjanānandana saṁhitā bhairavī rāgalakṣaṇa

- |  |          |                               |
|--|----------|-------------------------------|
| 12. Ahobala,<br>Saṅgītapārijāta, 9:3   | Hanūmān  | ancient authority on music    |
| 13. Devaṇṇācārya,<br>Saṅgītamuktāvalī, MS.                                       | Āñjaneya | -do-                          |
| 14. Venkatasundarāsānī,<br>Rasikajana-manollāsini sāra<br>saṅgraha Bharataśāstra | Hanūmān  | author of Hanumad<br>bharatam |

Besides the above works attributed to Hanūmān many others such as Hanumad-bharatam, Hanumanta-rāga-vibhāṣā, Hanumat-kāṭakam, Hanumat-saṁhitā, Hanuman-nāṭaka (Mahānāṭaka) exist in manuscripts. Traditional belief makes Hanūmān the promoter of Hindustani music. It suffices to say that none of the foregoing sources associates Āñjaneya (or Vātatmajanma) with vasanta bhairavī rāga as VM does.

An interesting act of omission by VM is worthy of attention: he mentions jayantasenā as having ma for graha, aṁśa and nyāsa (CDP. 5.36) and as placed in the śrīrāga mela, ṣaḍava by the omission of ri, fit for performing in the evening (CDP. 5.85, 86). But he omits to say that it was the creation of King Raghunātha bhūpa, as asserted in the Saṅgītasudhā (2.993:212), even though he was intimately familiar with both the Saṅgītasudhā and Raghunātha. On the other hand, VM claims invention of the rāga simharava (CDP. 5.104); but this rāga is unequivocally mentioned by Somarāja in his kannaḍa epic poem Udbhata-kāvya in 1222 A.D. (2.116:46).

#### (d) *Other Names*

Other names mentioned by VM in nonmusicological contexts include Tyāgarāja (CDP 1.1), Somāskanda (CDP 1.1), Phāla(bhāla)locana (CDP 4.71) and Brahma (CDP. 3.50).

Somāskanda (sa+umā+skanda) is one of the līlāmurti manifestations of Śiva with his consort Umā and son Skanda. Numerous iconic representations of this deity are widely distributed in South India and are worshipped.

Tyāgarāja is also a manifestation of Śiva, very popular in Dravidian culture. The name means 'king of giving away (granting of the fourfold puruṣārthas to his devotees), as explained by VM himself (CDP 1.1). This deity is very popular in Tamilnad and has many shrines. Among them, a group of seven, dotted along the coast line of Bay of Bengal and known as Viṭaṅka kṣetras, are very renowned both as seats of religious worship and of music and dance. Each kṣetra has a natural (not chiselled or hammered i.e. viṭaṅka) liṅga and the presiding deity is Tyāgarāja who is engaged in a special kind of divine dance and has a special name. These kṣetras may be summarised below (Seetha, S. TSM : 515).

No.	Kṣetra	Tyāgarāja's Name	Type of Dance (Nataṇa)
1.	Tiruvārūru	Vīthi Viṭaṅka	ajapā
2.	Tirunallāru	Nāga Viṭaṅka	unmatta
3.	Tiru-nāgaikāroṇam (Nāgapattāṇam)	Sundara Viṭaṅka	pārāvaratharaṅga
4.	Tirukkārayil	Ādi Viṭaṅka	kukkuṭa (cock)
5.	Tirukkolli (Tirukkuvalai)	Avani Viṭaṅka	bhṛṅgi
6.	Tiruvāymūr	Nīla Viṭaṅka	kamala
7.	Tirumaraik kāṇḍu (Vedāraṇyam)	Bhuvana Viṭaṅka	haṁsapāda

Tiruvārūru is the most important among these kṣetras and is also variously called Śrīpura, Kamalāpura, Camatkārapura, Pañcabhūtakṣetra, Mūlādhārapura and so on. The first two of these bespeak its importance as a śrīvidyākṣetra (Kamalā is one of the Daśa-mahāvidyās) and the last speaks of its prominence as a Gaṇapati-kṣetra. Kamalāmbā is Tyāgarāja's consort. A large number of well known group kṛtis of Muddusvāmi Dīkṣita on Tyāgarāja, Kamalāmbā, Guru and Gaṇapati are inspired by the deities of this kṣetra. His father Rāmasvāmi Dīkṣita stayed in Tiruvārūru for a long time, worshipped these, and systematised the saṅgītasevā on the nāgasvaram of this temple. VM himself has composed the Tyāgarājāṣṭapadi, similar to the aṣṭapadis composed by Jayadeva Sarasvati in his Gītagovinda. The Tyāgarāja invoked by him in the opening verse of CDP (1.1) is of the Tiruvārūru temple.

Phāla(Bhāla-)locana is the God with the (third) eye in the forehead i.e. Śiva (CDP. 4.91). VM is so sure of the correctness and comprehensiveness of his scheme of 72 melakartas that he says, 'Even if God Śiva searches, not only with his two eyes, but with his special third eye, He also will not be able to find fault with my scheme!'

Mention of Brahma is another instance of VM's self confidence (CDP. 2.50). He says, 'If it is asked, "why should not the madhyamela-vīṇā keyboard be reckoned from ṣaḍja instead of from riṣabha?" I say it can be done by no one, not even by the creator God Brahma, create as he may any keyboard whatever!'

### (iii) Debt and Deviation

Despite citing numerous authorities, VM reveals actual familiarity with only SR of Śārṅgadeva, Saṅgītakalānidhi of Kallināṭha, SMK of Rāmāmātya, SS of GD, and possibly of Vṛttaratnākara of Kedāra Bhaṭṭa and Mṛtasañjivani of Halā yudha Bhaṭṭa. Among these, SR and SMK are only mentioned or summarised in respect of topics, Saṅgītakalānidhi is widely used with scant acknowledge-



ment and actually versified (CDP. 9.360, 365). SS is quoted verbatim for three verses (CDP. 1.154 A,B,C). Vṛttaratnākāra is also quoted verbatim (CDP. 4.87; 9.230, 259, 287, 401, 430) as is the Mṛtasañjīvanī (CDP. 9.275, 313), though the possibility of a secondary extract cannot be fully ruled out in the case of the last two authorities. These have been duly considered in the previous section (:63, 65 *supra*), Makhīhṛdaya (ch. 10, *inter alia*) and the Critical and Explanatory Notes including Prosody and Yajña. Among these, only two have an immediate and direct musicological bearing on CDP as well as historic and thematic continuity viz. SMK and GSS. Therefore they may be briefly examined for VM's debt to, and departure from, them in relation to Higher Textual Criticism.

#### a. Svaramelakalānidhi

1. *Svara-mela* : Rāmāmātya justifies the name of his work as inspired by the title of (Saṅgīta) kalānidhi of his maternal grandfather Kallinātha, and, like it, another covert commentary on the Saṅgītaratnākara in which only the svara aspect is discussed, commented and contemporised in relation to mela (SMK 1.5; 27, 37: 5.67). VM justifies the title of his work in relation to the work of his two pūrvācāryas, Gopālanāyaka and Tānappa. Whereas SMK confines its scope to svara and mela, CDP sets for its scope ālāpa, ṭhāya, gīta and prabandha and their infrastructural apparatus.

Both SMK (1.33:10) and CDP (3.4) have the twelve vikṛta svaras of SR (1.3.40-45) as the base of reference, and do not seem to realise that these are derived on a dual relational criterion (reckoning from an invariant fundamental note and from the just precedent note), but reduce them to seven (SMK. 2.33, 35, 61) and five (CDP. 3.4) respectively. CDP acknowledges the view of SMK as '*abravīt kecana*' (3.5). The difference between the two works arises because of the acceptance of antara-gāndhāra at śruti number 11 and of kākālī-ñiṣāda at śruti number 2 by SMK and their rejection by CDP. This is the crux of VM's criticism of Rāmāmātya in respect of mela and rāga. This is explained in detail in the Makhīhṛdaya. Because of the contemporary scalar shift from the grāma to the mela, SMK explicitly mentions a single fundamental note for the scale (2.35:11) and aligns the structure of all extant rāgas to this note as the key and the tonic (5.17:30) and designates them as deśī. So it excludes the definitions or descriptions of the grāma paraphernalia. With CDP, the mela and the ādhāra-svara (ṣaḍja) were already *fait accompli* and there was no need for any such explicit alignments, nor for the uniformisation of all rāgas as deśī; these have become implicit in CDP, which however, realigns the definitions of mūrccchanā, tāna and alaṁkāra (CDP. 3.73-81: 113-115).

The logical infrastructure of conceptual and empirical bases for intervallic

magnitudes required for the mathematical formulation of melakarta schemes (such as those of Paṇḍarīka Viṭṭhala, Somanātha and VM) were already emerging in the 15th century A.D. as recorded by Kallinātha and firmly established in the 16th century and documented by Rāmāmātya, Paṇḍarīka Viṭṭhala and Somanātha. These requirements were two: i. extension of the intervals for modification to the limit of the next adjacent highest note; ii. alternative svara denominations of adjacent notes for the same intervallic magnitude. Thus Kallinātha records five śruti ri-dha in rāgas such as natṭa and devakrī, six śruti interval for vikṛta ma in rāmakriyā, three-śruti intervals of sādḥāraṇa ga and kaiśiki ni etc. (under SR. 2.159:115). Rāmāmātya extends these principles and renders them explicit. Thus he sets down the use of five- and six śruti intervals for ri-dha, three- and five śruti intervals for ga-ni and seven śruti interval of ma (SMK. 2.38-65: 11-13); the same, identical śruti-sthāna denoted alternatively adjacent notes e.g. 9th śruti=pañcaśruti: ri=śuddha ga; 10th śruti=ṣaṭśruti ri=sādḥāraṇa ga; 22nd śruti=pañcaśruti dha=śuddha ni; 1st śruti = ṣaṭśruti dha=kaiśiki ni (loc. cit.). He also reports cyutamadhyama ga (12th śruti), cyutaṣaḍja ni (3rd śruti) replacing by representation the antara ga (11th śruti) and kākālī ni (2nd śruti) respectively (loc. cit.). He also finds cyutamadhyama-pañcama at the 16th śruti replacing by representation the vikṛta pañcama of madhyamagrāma. VM assumes them as facts and ratiocinates the alternativeness of svara denominations by analogy in his mela-prakaraṇam of the CDP. Paṇḍarīka Viṭṭhala had postulated one more logical equivalence viz. ūrdhva-gāndhāra = śuddha-madhyama (Rāgamālā 13, 14; Rāgamañjarī 1.28, 29; Nartananirṇaya, 3.1.34-35). Somanātha has designated this note as tīvratama gāndhāra (Rāgavibodha 1.31, 32 and comm.) Mudduveṅkaṭa makhin (RL 2.141) and Tulajendra (Saṅgītasārāmr̥tam 10:111) have called it śuddhamadhyama-gāndhāra. This equivalence led Paṇḍarīka Viṭṭhala to propose a mathematical tabulation of 90 melas in his Sadrāgacandrodaya, but it did not find favour with subsequent musicologists and music composers.

2. *Vīṇāmela*: Objective fixation of the intervals and their use on a (chordophonic) keyboard is the next step which leads to the formulation of any melakarta scheme. Rāmāmātya (SMK 3.42, 49:17) and Paṇḍarīka Viṭṭhala (Sadrāgacandrodaya, 2.26) have enunciated svayambhū svaras (fundamental, just fourth and perfect fifth) as upper partials and have employed them as an acoustic criterion to set the twelve svarasthānas in the octave on the vīṇa keyboard. They have described the śuddha-, madhya-, ekarāga- and sarvarāga-mela vīṇās as also the conventional practice of preferring certain notes on this or that adjacent string (pakkaśaraṇī method). VM does not employ the svayambhū-svara method or any other method; he does not derive the keyboard but presumes its knowledge on the part of his reader. He elaborates the pakkaśaraṇī method, describes in detail the setting of the keys in all the



above keyboards, and justifies his choice of the madhyamela-vīṇā keyboard for reckoning the scale from ṛṣabha instead of from ṣaḍja. (CDP. 1.7-149). He is indebted (without acknowledgement) to SMK in much of the Vīṇā-prakaraṇam. CDP accepts the extension of range of the tone continuum into anumandra and atitāra, which is inaugurated by SMK, as also the three side-stings (śruti-tantrī according to SMK) which VM names ṭīpī, tantrikā and jhallikā.

3. *Rāgamela*: VM is indebted to SMK and GSS for the term 'mela' and its meaning. In view of the unavailability of Vidyāraṇya's Saṅgītasāra, SMK may be said to inaugurate the 'mela' in Indian music along with Paṇḍarika Viṭṭhala. Kallinātha has begun a new trend in Indian musicology by giving equivalent names for some ancient grāma-rāgas and their derivatives, from folk and provincial contexts (under SR. 2.2.9-19:17, 18). Rāmāmātya develops this into a mature and enduring practice by selecting rāga names in deśabhāṣā (vernacular) to represent the respective melas (SMK. 4.2.:21). VM has followed this method in naming the melas (CDP. 4.95-100). SMK describes five gāndharva melas (4.55:26) which used antara and/or kākālī notes. It further qualifies their performance by the use of these notes according to one school and their replacement with cyutamadhyama-gāndhāra and cyutaṣaḍja-niṣāda according to another (SMK. 4.63-66). Thus there are only 15 melas, not 20, according to the second. VM (deliberately) ignores this statement in his criticism of Rāmāmātya's melas (CDP. 4.176-187). This is discussed further in the Makhīhṛdaya.

SMK gives mukhārī as the first of its melas because all its svaras are śuddha (4.3, 9, 10:21). CDP also follows this for the same reason (4.95, 107-110). It presents its melas in the same order of the 72 melas. It also adopts the method of rāga description of SMK, viz. mela to which the rāga belongs, notes of curvature and /or omission, sampūrṇa, ṣaḍava or auḍuva, time of singing and also graha, amśa and nyāsa. But the classification of rāgas on the basis of the graha-amśa-nyāsa triad in CDP (5.28-40) is both a departure and unique. On the other hand, classification of rāgas into uttama (superior), madhyama (middling, moderate) and adhama (inferior) on the basis of their fitness for composing ālāpa, ṭhāya, gīta and prabandha in SMK (5.1, 6, 9:29; 5.16:30) is itself novel, plausible and unique.

SMK describes the uttama rāgas as distinct, unmixed or well defined (5.5:29) and adhama rāgas very indistinct and complex (5.66:37) which is why the latter are not described comprehensively. Those which are left undescribed must be ascertained by analogy (unneya). VM employs almost exactly the same words: pantuvarāli pleases only the laity and is wholly unfit for composing gīta, ṭhāya and prabandha. Other similar rāgas of provincial origin should be ascertained by analogy (unneya) and are left undescribed because they are countless and indistinct by admixture (CDP.5.108).



Rāmāmātya is closely shadowed by Polūri Govinda Kavi in his Rāgatāla-cintāmaṇi, in the Śruti, Viṇā, Śvara, Mela and Rāga chapters of the SMK. However, VM is quite unlikely to have been aware of this latter treatise.

b. *Saṅgītasudhā*

GD is a critic of SR but does not hesitate to model his Saṅgītasudhā on the Saptādhyāyī in both form and content. He has composed this treatise in seven chapters on Svara, Rāga, Prakīrṇa Prabandha, Tāla, Vādyā and Nartana exactly as in SR and is heavily indebted to it for matter. In fact, more than half the total (available) bulk of his work is only a recast of SR in the upajāti metre. Only the first four chapters of the GSS are now available.

GD is indebted solely to SR for the Svara chapter (except for gratuitous insertion of mythical authorities in respect of śruti, svara, tāna etc.) (GSS.1.122:17; 1.126-128, 133, 135, 137:18; 1.139:19; 1.158:20; 1.165, 166:21; 1.220-223:25) for almost the whole of the Rāgavivekādhyāya of SR (GSS. 2.3-403:101-152), for the bulk of Prakīrṇaka adhyāya (GSS:252-276, except for paraphrases from Vāmana and Bhāmaha, GSS 3.20; 253 bhāṣās 3.22:253, Vidyāraṇya, 3.35:254; 3.44-49:254; 3.56, 58:254 and Parśvadeva, 3.303:274) and almost wholly of the Prabandhādhyāya (GSS.:277-347, except for references to Pārśvadeva, 4.26, 29:279, 4.40, 43:280; Vidyāraṇya, 4.53:281); Satyavatīsuta (Vyāsa) and Taittirīya Upaniṣat, 4.59:281). He wields no influences on CDP whatsoever on these subjects. His sphere of influence lies only in respect of prasiddha rāgas (CDP. Ch. 5) and their ālāpa (CDP.Ch. 6). It therefore suffices to examine only these.

i. *Rāgalakṣaṇa*: VM gives the lakṣaṇas of fiftyfive rāgas (including mecabauli for which CDP has a lacuna (CDP. 5.105). He describes the ālāpa-daṇḍī model for these in the ālāpa-prakaraṇa, at the end of which he declares that this model is based on the ālāpas composed by Tānappa (6.32). VM himself introduces five rāgas: nāgadhvani (CDP. 5.73, no. 28), sāma (5.74, no. 29), sāmavarālī (5.75, no. 30), āndhālī (5.89, no. 41), sinharava (5.104, no. 54) besides kalyaṇī (5.107) and pantuvarālī (5.109) but decries them as alien and unfit for musical composition. GD does not describe these, but the remaining 50 rāgas of VM are identical with fifty janya rāgas (under 15 melas of Vidyāraṇya) described in the GSS (2.453-1329:156-251). These are the very fifty rāgas the ālāpas of which are ascribed by VM (CDP. 6.32) to Tānappa. There is no doubt that VM is indebted to GSS for these rāgalakṣaṇas, even though he deviates from the latter in the case of some rāgas. Such deviations may be summarised thus:

Difference in parent mela: gurjari according to GD, gaula according to VM (though both have identical intervallic content): karnāṭa baṅgāla, guṇḍakriyā, gūrjari, gaula, nādarāmakriyā, pāḍī, baulī, malahari, lalita, sāverī, saurāṣṭra.

Derivation from proximate melas because the rāga reveals divergence in the use of the same svara/s in different vikṛtis: ghaṇṭārava: VM—bhairavi mela, śuddha dha. GD—śrīrāga mela, pañcaśruti dha; nārāyaṇa gaṇṭa: VM—śrīrāga mela, sādharāṇa ga (occasional omission of ma). GD—kedāragaula mela, antara ga; bhinnaṣaḍja: VM—bhūpāla mela, śuddha ri GD—bhairavi mela, pañcaśruti ri, rītigaula: VM—bhairavi mela, śuddha dha, GD—śrīrāga mela, pañcaśruti dha; revagupti: VM—hejjujji mela, śuddha ni; GD—gūrjari mela, kākālī ni; śuddhavasanta: VM—śaṅkarābharaṇa mela, pañcaśruti ri,  $\pm$ pa in both ascent and descent; GD—gūrjari mela, śuddha ri, omits pa in ascent. It may be noted that VM attacks Rāmāmātya in the lakṣaṇa of this rāga on grounds which equally and exactly apply to GD also; sāmanta: VM—svamela (30) = pañcaśruti ri, GD—svamela (36), ṣaṭśruti ri; sārāṅganāṭa: VM—gaula mela, GD—śrīrāga mela! hindolavasanta: VM—āhari mela, kākālī ni, GD—bhairavī mela, kaiśiki ni; kannāḍagaula: VM—śrīrāga mela, GD—sāmanta mela!

A feature common to both GD and VM in rāgalakṣaṇa descriptions is severe criticism of Rāmāmātya. When GD wrote the GSS (c.1620 A.D.) Rāmāmātya could hardly have been alive (he would be about 70 years older than when he wrote the SMK in 1550 A.D. i.e. more than a century old!); yet GD arrogantly and unfailingly refers to him as a modern person (navīna, navya) in a derogatory sense and never by name. He decries Rāmāmātya thus at least on eight occasions: gurjari (2.497:160), sālagaṇāṭi (2.588:170), śuddhavasanta (2.615:172), nādarāmakriyā (2.634:175), bauli (2.671:179), pāḍī (2.742:186), ghaṇṭārava (2.849:197) and rītigaula (2.891:202). VM has inherited this feud from GD, and abusively criticises Rāmāmātya for these selfsame rāgas for much the same reasons and further creates occasions for hypercriticism in respect of the rāgas bhairavi, śaṅkarābharaṇa, gauḍī, ādradeśī, kannāḍagaula, kedāragaula, hejjujji and kāmboji (4.175-209). GD calls Rāmāmātya a 'modern fellow' probably in relation to Vidyāraṇya from whom he professes to derive the 15 melas and their fifty janya rāgas (GSS.2.413, 414:152). This claim as well as the lakṣaṇas of the 15 melas and of their derivatives are discussed by me at length elsewhere (Sathyanarayana, R., Śrīvidyāraṇya-śrīcaraṇaru, in Karnāṭaka-saṅgīta-vāhini: 45-129). The criticism of Rāmāmātya by GD and VM is also discussed in detail in the Makhīhṛdaya (ch. 6). It suffices here to adduce two anomalies in relation to GD's ascription of the melas and their janya rāgas to Vidyāraṇya; both are anachronisms: (a) mukhāri as the śuddhasvara-saptaka was not known even to Kallinātha in the mid-15th century, much less to Vidyāraṇya (see Sathyanarayana, R. op.cit.: 109-114) (b) GD himself says that jayantasenā rāga was invented by Raghunātha nāyaka, (GSS.1.64:5; 2.993:213)



who ruled between 1600-1634 A.D. (It may be noted however, that Somarājadeva mentions the rāga 'jayanta' in his Udbhāṭa-kāvya, 2.116:46.)

ii. *Ālāpa-daṇḍī*: One of the special contributions of CDP to Karnataka music is the creation of a single, uniform ālāpa model for all rāgas, irrespective of differences in their lakṣaṇas (CDP. ch. 6). It claims to have erected this model by generalising the ālāpas composed by Tānappa for fifty extant rāgas (6.32). The latter ālāpas are no longer extant. But since the fifty rāgas described by VM are identical with those delineated by GD, who gives the detailed ālāpa paddhati for each of them, it may be safely assumed that these are the lost ālāpas mentioned by VM. It then follows that GD recorded Tānappa's ālāpas without acknowledging his source and that Tānappa himself composed them for the fifty janya rāgas which are claimed by GD to have been described by Vidyāranya. In these circumstances the role of Tānappa in erecting the ālāpa-daṇḍī may be reconstructed in terms of the following:

- replacing the extant rāgālapti and rūpakālapti as well as the svasthāna-catuṣṭaya method of ālāpa.
- rendering uniform the musical practice of rāgālāpa in terms of ālāpa-sāmānyalakṣaṇa.
- modifying the definition and function of sthāyi-svara in the svasthāna-catuṣṭaya method to align with its role as a base for performing tānas in the ālāpa-daṇḍī
- reorganising and redefining the terms ākṣiptikā, karaṇa and vartanī.
- creating or accepting vernacular terms for ākṣiptikā, rāgavardhanī, vidārī etc. from professional parlance or popular usage.

It then becomes ponderable why Tānappa did not extend the gīta and prabandha daṇḍis to include the huge number of new musical forms such as the varṇa, kṛti, pada and daru which were by then firmly rooted in contemporary musical practice, or if he did, why VM does not record it. It is further remarkable that GD does not describe, or even mention the ṭhāya-daṇḍī in the GSS, but on the other hand extensively borrows on the sthāyas from SR. He nowhere mentions the ālāpa-ṭhāya-gīta-prabandha quartet, let alone the term caturdaṇḍī. Yet he conjecturably brings Tānappa to Tanjore, arranges for his own son VM to learn the caturdaṇḍī from the latter, and approves of VM composing his very first song in laudation of and dedication to Tānappa, according to Subbarāma Dīkṣita (SSPV: 5-6).

The debt and deviation of VM from GD in ālāpa may be summarised as follows:

GD describes both rāgālapti and rūpakālapti, innovating the former on the basis of Tānappa's creations and borrowing the latter from SR. VM describes only rāgālapti. GD treats the ālāpa of each individual rāga on its own merit for sthāya



and tānas and gives details of how ākṣiptikā etc. of each rāga is to be performed. VM abstracts a general model from all the individual ālāpas, becoming particular in describing tānas, and evolving a formula for them. GD shows that sthāyi svaras are nodal or nuclear points for ālāpa, their number and nature depending on the nature of the rāga. VM fails to do so. GD includes even vivādi svaras as sthāyi in ālāpa e.g. saurāṣṭra (GSS: 163-165). VM leaves this unsaid. If the graha-amśa-nyāsa of a rāga is other than sa, then the middle sa is omitted as sthāyi-svara in its ālāpa according to GD e.g. kedāragaula (ni-3), deśākṣi (ga-3), rītigaula (ni-3), baulī (ma-3), karnāṭabaṅgāla (ga-3). Devagāndhārī and pāḍi (sa-3) are exceptions. ('-3' means that the same svara is graha-amśa-nyāsa.) VM is silent on this. Irrespective of the amśa svara, GD always rationalises the ālāpa of all rāgas from tāra sa to madhya sa e.g. gūrjarī, chāyāgaula, gaula, baulī, malahari, sāverī, revagupti, ghaṇṭārava, velāvalī, rītigaula, madhyamādi, jayantasena, bhinnaṣaḍja, nārāyaṇī, nārāyaṇagaula and deśākṣi.

Every one of the ālāpas in GSS contains only the first and second rāgavardhanīs and their respective vidārīs. Ālāpa seems to have been expanding at this time into an optional third rāgavardhanī and/or its vidārī according to VM (CDP. 6.10). GD does not record it, probably because he is too conservative and steeped in sampradāya. VM is obscure in the matter of the touching (sparśa) of its limiting note by a tāna (CDP. 6.17-23). GD gives only a single tāna in each of āroha and avaroha instead of two and is silent on the sparśa at the limiting note, as also on the terminal four tānas in āroha and avaroha which CDP prescribes (6.27, 28). The ālāpa-range in registers is also different in GSS: GD places the sthāyi-svaras between madhya-ṣaḍja and tāra-ṣaḍja, whereas VM locates them from mandra-ṣaḍja to madhya-ṣaḍja. In respect of forming tānas in the sthāyi phase of ālāpa VM does not answer the question whether an omissible note in a rāga may or may not operate as a base for tānas and is content with a cryptic 'yathāyogam' (CDP. 6.17a). But GD illumines this point and unequivocally resolves it in his ālāpa illustrations: even when a rāga is sampūrṇa only *in toto* (by reckoning all the svaras both in āroha and avaroha), a note omitted in the ascent or descent still functions as a node for forming tānas e.g. rītigaula (GSS.2.899-903:203), hindolavasanta (2.1016-1024:216), śaṅkarābharaṇa (-ni?, 2.1066-1071: 222), ārabhi (2.1082-1086:224), pūrvagaula (2. 1095-1100:225), nārāyaṇī (2.1110-1118:227), nārāyaṇadeśākṣi (2.1127-1133:229), ābherī (2.1162-1168:232, 233), vasantabhairavī (2,1182-1187:234, 235), kannāḍagaula (2.1210-1216:237, 238), kedāragaula (2.1276-1280:245), nārāyaṇagaula (2.1289-1295:246, 247) and deśākṣi (2.1322-1327:250).

iii. *Miscellaneous*: VM deviates from GD in the following points also:

GD tunes the fourth string of the madhyamela-vīṇā to mandra-ṣaḍja (GSS.

2.434:154) exactly as Rāmāmātya does, but only the latter draws wrath from VM, who tunes it to madhya-saḍja. VM uses the terms antara-gāndhāra and kākālī-niṣāda for the svaras manifesting at the 12th and 3rd śrutis respectively (instead of the archaic namesakes which occurred at the 11th and 2nd śrutis respectively) and uses these exclusively in rāga descriptions. GD however, uses the terms cyutamadhyama-gāndhāra (GSS. 2.426:153), and cyutapañcama-madhyama (2.427:153) in connection with the vīṇā keyboards, (but only kākālī niṣāda, and not cyutaṣaḍja-niṣāda: 2.429:154) exactly like Rāmāmātya, but uses the names antara-gāndhāra and kākālī-niṣāda exclusively and uniformly in rāgalakṣaṇa descriptions. Further, the tritone (vikṛtapañcama/cyutapañcama madhyama) of GD has a magnitude of six śrutis (cf. Kallinātha, under SR. 2. 159:115) as in the case of varālī (GSS. 2.793:191), pāḍī (2.702:186) and śuddharāmakriyā (2.1252:242) whereas for VM it is varālī-madhyama, and is always of only seven śrutis, as with Rāmāmātya.

GD uses the word ghana-rāga clearly in the context of the qualifications of a composer/singer (3.40:255), and rakti-rāga (vasantabhairavī) (2.1198:235). VM ignores such rāga classification, but Mudduveṇkaṭamakhin (MRL. 1.40-46) and Śāhaji (Rāgalakṣaṇamu, *inter alia*) seize upon them as important classificatory modes. GD often distinguishes between vocal tradition (gāyaṇa or gāyaka) sampradāya and vīṇā or vaiṇika sampradāya (e.g. 2.671:179, 2.937:207) but VM distinguishes between vīṇā-daṇḍī and nāṭya-daṇḍī (CDP. 3.87-91, 97-99). GD cites Āṇjaneya as authority on bhairavī (GSS. 2.976:211) whereas VM does so far vasantabhairavī (CDP. 5.66). The word bayakāra (music composer) is a phonetic degeneration of ubhayakāra (composer of both vāk and geya, i.e. vāggeyakāra) and is of kannāḍa usage. GD uses this word in the Prakīrṇakādhyāya (3.12:253). VM uses this word to describe Rāmāmātya in an even more degenerate form viz. bayakāra (CDP. 1.56; 4.209; 5.49).

Polūri Govinda Kavi has composed two works viz. Rāgatālacintāmaṇi and Tāladaśaprāṇa-pradīpikā. In the former he has closely shadowed SMK in vīṇā, śruti, svara, mela and rāga. VM shows no awareness of these works whatsoever. The Tāla-prakaraṇam of CDP is not available. Therefore these treatises need not be considered for debt and deviation in relation to CDP.

## (VI) Higher Textual Criticism: (B) Projections into the Future

The role played by CDP in shaping Karnataka music may now be examined.

Among the śāstra works relating to Karnataka music, written after the CDP the more important are RL of Mudduveṇkaṭamakhin (MRL), Rāgalakṣaṇamu of Śāhaji (SRL) and the Saṅgītasārāṁṛtam of Tulajendra (TSS) and the post-1750 A.D. quintet viz. Melādhikāralakṣaṇam (Anon.) (AML), Rāgalakṣaṇam (Anon.) (ARL), Saṅgrahacūḍāmaṇi of Govinda (GSC), Saṅgītasārasaṅgrahamu of



Tiruveṅkaṭakavi (SSS), Saṅgītaratnākara (Anon.) in kannāḍa (KSR), as well as the three tamīḷ works, Mahābharatacūḍāmaṇi (Anon.) (MBC), Bharata-senāpatīyam (Anon.), and Bharatasiddhāntam (Anon.). SSS is in telugu and the others, in sanskrit. CDP wields primary and direct influence on only MRL and indirect influence on SRL and TSS. Its influence on the quintet and others is secondary and remote. They have little in common with CDP, have none of the caturdaṇḍī and show no awareness of it at all. They are influenced, consciously (if so, without acknowledgement) or unconsciously, by MRL, because the *raison d'être* for their composition is, as in the case of MRL, description of the 72 melakartas and of their janya rāgas. Far from acknowledging the debt to MRL, the GSC claims in fact to derive knowledge of its subject matter by divine revelation through answers furnished by Śiva in reply to Pārvatī's question as recorded (this claim is false) in the Skāṇḍamāhapurāṇa. Therefore they are considered separately in a comparative study, in the commentary on RL. So it suffices here to compare CDP with SRL and TSS.

### Rāgalakṣaṇam and Saṅgītāsārāmṛtam

Śāhaji composed SRL with the sole purpose of describing lakṣaṇas of rāgas which were in vogue in the musical practice of his time. He does so in two ways: (a) Descriptive details are furnished of the respective melakarta (and therefore intervallic character), omissible and curved note/s, characteristics of melodic kinesis, classification into rāgāṅga-bhāṣāṅga-upāṅga-kriyāṅga, ghananaya (=rakti)-deśya, sampūrṇa-śāḍava-auḍuva-vakra, appropriate time for performance etc. (b) He seeks to illustrate these lakṣaṇas with excerpts from caturdaṇḍī and sūlādis which were well known at the time. Both SRL (:4) and TSS (:72) assert that the illustrations are ancient; but they actually include excerpts from Purandaradāsa and even Mudduveṅkaṭa-makhin himself. While SRL (loc. cit.) simply mentions 'caturdaṇḍī' TSS amplifies it into '*gīta-prabandhaṭhāyālāparūpa-caturdaṇḍī*.' (loc. cit.) and both mention sūlādi as a distinct, independent entity. This is interesting because VM designates the sālagaśūḍas as gītas (CDP. 8.4). SRL gives excerpts from *both* gītas and sūlādis. Hence it would seem that the sālagaśūḍas were no longer called gītas and were held to be different from the sūlādis in the self-same Tanjore just some two generations after VM. Further, the gīta had evolved into two very different, alternative forms: i. a three-segment song which was profusely composed by VM, Mudduveṅkaṭamakhin and by a host of others, ii. the lakṣaṇa gītas found in GSC, the sañcāri- and pillāri gītas of Purandaradāsa and other haridāśas. TSS was composed by Tulajendra, younger brother of Śāhaji, who succeeded the latter in the next generation to the throne of Tanjore. It is the last systematic, fullfledged sanskrit treatise on Karnataka music now available. TSS



is written in 14 chapters (called) prakaraṇas: Śruti, Śuddhasvara, Vikṛtasvara, Grāma-mūrchanā-tāna, Sādhāraṇa, Varṇālaṅkāra, Jāti, Gītī, Mela, Rāga, Vādyā, Prabandha, Tāla and Prakīrṇa. The treatise was relevant to its time (c. 1730) only in the mela and rāga. Tulajendra has quite heavily borrowed from SR and Kallinātha in a substantial part of the rest of the book; he is also frequently original and draws upon a variety of other authorities as well, primary and secondary. TSS is almost wholly a sanskritisation, partly in verse and partly in prose, of the SRL in its rāga-chapter with only small variations e.g. velāvalī, udayaravicandrikā (sāyam geya), kannadabaṅgāla (prātar-geya), mukhārī (corresponds to the grāmarāga śuddhasādhārīta), bhūpāla (prātar-geya), sindhurāmakriyā (sāyam geya) etc. S. Seetha has compared the SRL with CDP and TSS (accepting SSP's attribution of rāgalakṣaṇas to VM) (SRL Introduction, 1-67): V. Raghavan has compared TSS with CDP (Introduction, TSS: lxxi-lxxix). These need not be repeated here, since a more comprehensive comparison of the rāgas of CDP is attempted in the Makhīḥḍaya. Only some comparisons not made by either scholar may be briefly indicated here. Since SRL and TSS are almost identical in rāgalakṣaṇa, it is convenient to take them together, referring to their pages only: the page number in SRL is given before (/); that in TSS follows (/).

(i) *Melakartas*: VM gives 19 melas, SRL 20, and TSS, 21. SRL and TSS introduce three new melas, bhinnaṣaḍja (:122/109) equivalent to VM's 9th mela; vegavāhinī (:114/106) equivalent to VM's 16th mela; and chāyānāṭa (:128/110-111) equivalent to VM's 34th mela. VM's scheme is effective to this extent at this time. VM's bhūpāla (CDP. 4.111-114, 8th mela) is transformed into a janya rāga under bhinnaṣaḍja (9th mela) by augmenting its niṣāda to kākālī in both SRL and TSS (:124/109-111). VM's 15th mela gaula (CDP. 4.121-124) is called mālavagaula by SRL and TSS (:24/79), who have elevated toḍī, not found in CDP at all, but in MRL as a rakṭi rāga, (1.42) to the status of a (8th) mela (:130/69). Āhari, which is the 21st mela in VM (CDP. 4.128-131) is transformed into a janya rāga under bhairavī mela by diminution of niṣāda to kaiśiki in SRL and TSS (:102/102). Velāvalī is a janya rāga in the śrīrāga mela in CDP (5.94) and SRL (:6), but is transformed into a (23rd) mela in TSS (:89) by augmenting niṣāda to kākālī. Sāmanta is a (30th) mela in CDP (4.144-146) but with dhaivata diminished from ṣaṭśruti to pañcasruti, is a janya rāga under śaṅkarābharāṇa in SRL and TSS (:76/94). This change must have begun to occur in VM's own time because he says '*sāmantarāgaḥ... śaṅkarābharāṇacchāyah*' (5.64, 65). VM names his 39th mela as śuddha-varālī (4.155-157), but this name is abbreviated to varālī in both SRL and TSS (:60/89). VM calls his 45th mela pantuvarālī (4.158-161) but SRL and TSS have named it sindhurāmakriyā (:114/106-7). Similarly, the 51st mela has the name

śuddharāmakriyā in CDP (4.162-165) and SRL (:62) but is abbreviated to Rāmakrī in TSS (:90). TSS has suffered a lacuna for toḍi and sārāṅga melas in uddeśa (:71) and for toḍi in lakṣaṇa (:111).

(ii) *Janyarāgas*: Against the 56 janya rāgas of VM under 19 melas, SRL and TSS show as many as 115 janya rāgas under 20/21 melas. Such high inflation in just two generations may be due to VM's conservatism or commitment to only those rāgas for which Tānappa had composed ālāpas and/or to the large cultural diffusion, or expansion witnessed by Tanjore in the change of rule from the Nāyakas to the Bhonsles. These new rāgas joined the mainstream of music practice from five tributaries: archaic *grāmarāga* survivals, suitably contemporised (=g), importation from *hindustani music* (=d), *folk music* (=f), *intrastructural transformation or evolution of rāgas* (=t) and contemporary, *innovative* contributions (=i). The substantial additions to the rāga repertoire in SRL and TSS may be shown thus:

1. *śrīrāga mela*: madhava-manohari (i), śuddhadeśi (d), madhyama-grāma (g), saindhavi (g), kāfi (kābhi, kāpi) (d), huseni (d), deṇvamanohari (i), śrīrāñjani (i), maṇiraṅgu (i), śuddhadhanyāsi (t).
2. *nāṭa mela*: udayaravicandrikā (g? t?)
3. *varālī mela*
4. *śuddharāmakrī mela*: dīpaka (i? d?)
5. *śaṅkarābharāṇa*: sarasvatīmanohari (i), pūrṇacandrikā (i), surasindhu (i), julāvu (d), bilāhuri (d), gauḍu(-ḍa)-mallāru (d), kedāra (d)
6. *kāmbhoji mela*: īśamanohari (i), balahaṁśa (i), chāyātaraṅgiṇi (t), (y) erakala-kāmbhoji (f), nāṭakuraṅgi (i), kannaḍa (f), naṭanārāyaṇi (i? t?). āndhālī (i), sāma (i), mohana (i), devakriyā (i), mohana-kalyāṇi (i? t?)
7. *mālavagaula mela*: phalamañjari (i), maṅgalakaiśiki (i), māgadhi (g), gaurī manohari (i), māruva (d), gauḍa(-ḍi)pantu (f, i?), pūrvī (i), bibhāsu (d), pūrṇapañcama (i), śuddhasāverī (t), megharaṅgi (i), mālavi (i)
8. *bhairavī mela*: indughaṇṭārava (i), ānandabhairavi (f?), nāgagāndharī (i)
9. *mukhārī mela*
10. *vegavāhinī mela*
11. *sindhurāmakriyā mela*
12. *bejjujji mela*
13. *sāmavarālī mela*: gāndhārapañcama (g), bhinnapañcama (g)
14. *vasantabhairavī mela*: lalitapañcama (g)
15. *bhinnapañcama mela* (g): bhūpāla (i)
16. *deśākṣī mela*
17. *chāyānāṭa mela* (t?)
18. *sārāṅga mela*
19. *toḍi mela* (f): punnāgavarāṭī (t), nāgavarāṭī (t).
20. *kalyāṇī mela*: śuddhakalyāṇi



It has been mentioned that VM composed a prabandha in the rāga uṣāni (=huseni) which he does not include in the rāgalakṣaṇa-prakaraṇa of the CDP at all. This is true of Śāhaji and Tulajendra also, who have composed songs in rāgas not found in the SRL and TSS. Thus Śāhaji has composed padas on Tyāgeśa in marāṭhi published as Tyāgeśapadas in gummakāmboji (f) (1), asāvarī (:11, d), gaurī (:26, i), bhairava (:33, d), brindāvanī sārāṅga (:46, d), suraṭi (:49, d), aṭhāṇā (:56, d), begaḍā (:59, f), yamunākalyāṇī (:73, d), śyāmakalyāṇī (:77, d) bhūpālakalyāṇī (:78, d), bilāvala (:79, d), rāmakalī (:82, d), kānaḍā (:83, d), nāyakī-kānaḍā (:85, d, t), śrīgaurī (:157, d), ghaṇṭā (:188, i), pha(fa)raju (:250:d). It is thus seen that these are mostly adaptations of Hindustani rāgas brought into the court of Śāhaji by marāṭhā musicians. Similarly, Tulajendra has composed darus in rāgas not found in TSS, in his yakṣagāna nāṭaka, Śivakāmasundarīpariṇayamu: asāverī, (:42, d), aṭhāṇā (:41, d), kamāc (:32, d), gummakāmboji (:54, f), gaurī (:57, d), punnāgavarālī (:29, f, t), begaḍā (:20, f), brindāvanī (sārāṅga) (:76, d) and mallāru (gauḍa-mallāru?) (:74, d).

(iii) *Contemporisation of Archaisms*: VM's rāgalakṣaṇa descriptions are strictly contemporary, and make no attempt at contemporisation of archaic survivals from grāma music, unlike Rāmāmātya and GD, who engage in such exercises on occasion. It is therefore interesting, and somewhat intriguing that Śāhaji and Tulajendra should implausibly engage in establishing conciliations or equations of contemporary rāgas with ancient grāmarāgas and their derivatives, even two or three generations later, as late as in the 18th century A.D. They undoubtedly depended on the Bṛhaddeśī of Mataṅgamuni (MB) and the SR for these archaic equations, but were probably satisfied with only nominal similarities of rāgas. For, it seems improbable that these rāgas would retain their same lakṣaṇas for more than 500 years. In any case, such equations are irrelevant and anachronistic.

SRL and TSS aver that śrīrāga is a grāmarāga according to some, rāgāṅga according to others (:4/73). SR classifies it as one of twenty vesara (i.e. grāma) rāgas (2.1.16:9). Madhyamagrāma belongs to śrīrāga mela! (:12/75). This is improbable because this mela does not contain vikṛta pañcama (or tritone) and is not the pratimadhyama (or cyuta-pañcama or vikṛtapañcama-madhyama) version of mukhārī, which is taken by both Śāhaji and Tulajendra to be the śuddhasvara- scale (:112/69, 105). Udayaravicandrikā is a bhāṣā of the grāma-rāga, ṭakkā (:24/78). Such rāga is not known to Indian music of ancient times, it appears for the first time only in SRL. The rāga 'ravicandrika' sans the prefix 'udaya' occurs as a ṭakka bhāṣā in MB (4.52, 53:142 SR. 2.1.26:11; according to Mataṅga and Āṇjaneya, SR. 2.135) Ṭakkā is a ṣaḍjagrāma-rāga (:32/-). This is confirmed in MB (3.192:108). Gurjarī is a vibhāṣā of ṭakka rāga (:32/-). This rāga is described some four or five times in MB, but not as ṭakka vibhāṣā,



which is so given only in SR (2.1.27:171). Saurāṣṭra rāga is also a ṭakka-rāga bhāṣā (:36/-). TSS is silent on archaic association in respect of some seven of these rāgas, viz. ṭakka, gurjarī, āndhālī, hindola, bhinnapañcama and bhinnaṣaḍja. MB describes saurāṣṭrī as a ṭakkabhāṣā (4.46:141) as does SR (2.1.25:11; 2.2.173:120).

Māgadhi is shown as a bhāṣā of the grāma-rāga pañcama by both SRL and TSS (:42/83). This name may be a corrupt survival because māgadhi is known only as one of the four musico-literary styles of the gīti song in ancient Indian music but is not known as a rāga. Gauḍīpantu is a bhāṣā rāga of bhoṭṭa (=boṭṭa) (:49/78). This is a pure apocryphon, for only māṅgālī is shown as a boṭṭa-bhāṣā in MB (according to Yāṣṭika; called maṅgalā; 4.131:176) but as one of ten bhāṣā derivatives of pañcama in SR (2.1.28:11; according to Mataṅga and Āñjaneya, cit. Kallinātha under SR.2.194:138). The earliest known occurrence of gauḍīpantu is in SRL itself ! Lalita rāga is mentioned as a bhāṣā of ṭakka (:52/87); MB confirms this from Yāṣṭika (4.55:144); SR also offers such confirmation (2.1.26:11: prathama-lalita, 2.2, 174, 175:120, 121). Mālavī is also a ṭakka bhāṣā (:60/88). According to MB mālavā is a bhāṣā of ṭakkakaiśika, not of ṭakka (4.133:178-mālavapañcamī?), in the opinion of Yāṣṭika, while mālavī is a bhāṣā of bhinnaṣaḍja as stated by Śārdūla (MB: lacuna between 5.23-24:194). SR shows mālavā as a bhāṣā of ṭakkakaiśika (2.1.30:11; 2.2.193:131) and mālavī as a bhāṣā of ṭakka (2.1.26:11; according to Mataṅga and Āñjaneya, cit. Kallinātha, loc. cit.:135).

The rāga varālī is mentioned as a bhāṣā of bhinnapañcama grāma-rāga (:60/89). This is confirmed for varālī by MB (4.126, 127:174) and by SR (2.1.29, 30:11; also called baṭukī, 2.2.123:101; according to Mataṅga and Āñjaneya, cit. Kallināthā, loc. cit.: 137). Kāmbhojī rāga is a vibhāṣā of ghoṭṭa (:84; a bhāṣā of kakubha, TSS: 96). No grāma-rāga called ghoṭṭa is known in ancient Indian music. The name may be a corrupt survival (of bhoṭṭa?). It is shown as a kakubha bhāṣā in MB (kāmbhojā) on the authority of Yāṣṭika (4.72:154) and in SR (2.1.22:10, kāmbhojī) and by Kallinātha on the authority of Mataṅga and Āñjaneya (loc. cit.: 132). Āndhālī is a vibhāṣā of the grāma-rāga pañcama (:96/-). MB invokes Yāṣṭika to give such parentage and to say it is beloved of kinnaras (4.98: 164). SR agrees with this derivation (2.1.22: 10; 2.2.152 ab: 111). Āharī is a ṭakka bhāṣā (:102/102). MB does not describe āharī at all, but is true of SR also (2.1.26:11: Mataṅga and Āñjaneya, cit. Kallināthā, loc. cit.: 135). Āharī appears for the first time in Indian music in Rāmāmātya as a melakarta (21st in VM's scheme: SMK. 4.39.40:24) and ascribed to Vidyāraṇya muni by GD. (GSS. 2.1135-1138ab: 229, 230).

Ābherī is given as a bhāṣā of the rāga pañcama in SRL and TSS (:108/104). This rāga is called ābhīrī (eponymously for the ābhīra tribe) in ancient musical

literature. Ābhīrī is so described (as bhāṣā of pañcama) in MB on the authority of Yāṣṭika (4.89, 90:160). It is similarly mentioned in SR (2.1.28:11; but as kakubha-bhāṣā by Mataṅga and Āṇjaneya (cit. Kallinātha, loc. cit.: 133). Hindola is derived from madhyāmagrāma (110/-). MB shows madhyāmagrāma rāga as saṅkīrṇa rāga and bhāṣā of ṭakka (4.58:146). SR mentions it as a grāmarāga under madhyāmagrāma (2.1.9:7), madhyāmagrāmādehā as a ṭakka-bhāṣā (2.1.24:11; 2.2.67, 68:63). Hindola is given in MB as one of 8 vesara rāgas (3.325:112), classifiable under madhyāmagrāma (ibid. anu. 117:112). Hindola is a vesara-rāga in SR also (2.1.13:8) under madhyāmagrāma (because it is the śuddhamadhyā mūrchanā of madhyāmagrāma (:2.2.93-96ab: 81). The rāga bhinnapañcama is derived from madhyāmagrāma (:120/-). In MB bhinnapañcama is a svarabhinna grāma-rāga related to madhyāmagrāma (3.307, anu. 177:96). In SR also this is a grāmarāga under madhyāmagrāma (2.120:7), a bhāṣā janaka rāga according to Yāṣṭika (2.1.19: 10) and described as a bhinna variety grāma-rāga (2.2.82-85ab:73). SRL but not TSS, mentions bhinnaṣaḍja as a ṣaḍjagrāma rāga (:132). MB describes it as a svarabhinna rāga (3.306, anu. 175:96) under ṣaḍjagrāma (loc. cit.) and also as a bhāṣā-janaka according to Yāṣṭika (4.12:132; 4.104-168:166-172). This agrees with SR (2.1.10:7; 2.1.20:10; 2.1.35-38a:12; 2.2.79-81:71). Revagupti is given as a uparāga by SRL (:58/-). SR sanctions this classification (2.1.15:9; 2.100-102ab:86). TSS, but not SRL equates mukhārī with the (śuddha-)grāmarāga viz. śuddhasādhārīta, saying that the former is a popular name, but the latter is determined by śāstra (:-/105). This is a plausible equation because SR describes śuddhasādhārīta as a grāma-rāga, classified under ṣaḍjagrāma (2.1.8:7), born of ṣaḍjamadhyamā jāti, ṣaḍjādi mūrchanā, tāra sa as graha and aṁśa, ni-ga alpa, ma-nyasa, pūrṇa; it gives ālāpa karaṇa and ākṣiptikā for this rāga (2.2.21-27ab:19-24). This must be read with the statements of SRL and TSS that the notes of mukhārī were somewhat diminished compared to those on the madhyamela-vīṇa and needed to be augmented in order to correspond with contemporary usage [:112/105- '*asmin rāge (=mukhāryām) riṣabbagāndharadhaivataniṣādā aṣyām madhyamelākhyavīṇāyām kiñcin nyūnadbvanikā dṛśyante; kiñcid uccadbvanikā apekṣitāḥ* !]. This proves that except for the svayambhū svaras sa-ma-pa all others had become augmented. SMK and CDP have ignored these differentiae in the scale because, even though they do not state it, an acoustic principle was adopted at this time that a diminution or augmentation by one śruti in the magnitude of a svara was permitted and was held not to affect the denomination or appeal of a note (e.g. Paṇḍarīka Viṭṭhala, Sadrāgacandrodaya, 2.1.27; Somanātha, Rāgavibodha, 2.34:68) on a keyboard. This principle relates to the tone width or extensivity of a musical note.

Thus it is seen that the archaic equations or associations attempted by SRL



and TSS are sanctioned by ancient textual authority (at least to the extent of nominal identity of rāgas) with the exceptions of 'udaya' ravicandrikā, māgadhi, gauḍīpantu and kāmbojī. TSS differs from SRL in some such equations and does not give them in some instances. As already pointed out, CDP ignores such archaic extrapolations totally in describing rāgas, probably on the ground that they have no relevance to contemporary musical practice.

(iv) *Svara Names*: In common with CDP, both SRL and TSS employ the self-same svara names in describing rāgalakṣaṇas, at the same śruti-sthānas (shown here in brackets): sa (4), śuddha ri (7), pañcaśruti ri = śuddha ga (9), ṣaṭśruti ri = sādharāṇa ga (10), antara ga (12), śuddha ma (13), pa (17), śuddha dha (20), pañcaśruti dha = śuddha ni (22), ṣaṭśruti dha = kāśiki ni (1) and kākali ni (3). CDP is wholly consistent in this nomenclature and always refers to the tritone as varālī madhyama (16). But SRL uses the name cyutamadhyama gāndhāra (*vice* antara-gāndhāra) in describing śuddharāmakriyā (:62), cyutapañcama-madhyama in describing varālī (:60), sindhurāmakriyā (:114), and cyutaṣaḍja-niṣāda (*vice* kākali niṣāda) in characterising varālī (:60), śuddharāmakriyā (:62), sindhurāmakriyā (:114) and bhinnāṣaḍja (:122) ā la Rāmāmātya. In describing sārāṅga, the gāndhāra is named śuddhamadhyama gāndhāra ('*ippaṭivāru śuddhamadhyamamunu gāndhāramugā vyavaharīncucunnāru*': modern people transact śuddhamadhyama as gāndhāra these days: 128) and its madhyama as uccamadhyama. It may be recalled that Paṇḍarīka Viṭṭhala inaugurated the principle and practice of employing ūrdhva (gati) ga as an alternative denomination of śuddha ma (Rāgamālā, 15, 176; Rāga mañjarī 1.31;2.44; Nartananirṇaya, 3.34, 198) in its sole application to the rāga and mela of sārāṅga. CDP and GSS ignore this rāga as well as mela. SRL is unique in naming (solely in the context of sārāṅga) the madhyama (at the 16th śruti) laghu- or mṛdu pañcama, cyutapañcama-madhyama, vikṛtapañcama-madhyama, varālī-madhyama as uccamadhyama. The name śuddhamadhyama-gāndhāra is used by MRL (2.141) and TSS (:111).

TSS discusses the vikṛtasvara nomenclature of CDP at length and accepts it (:68, 69), but proposes to replace the name varālī-madhyama of CDP and cyutapañcama-madhyama of SMK with vikṛtapañcama-madhyama because: (i) occurring on the penultimate śruti of pañcama, it is, according to śāstra, the pañcama which distinguishes the ṣaḍja-and madhyama grāmas and is therefore called vikṛtapañcama and (ii) it is no longer seen as triśruti pañcama but only as catuḥśruti pañcama in madhyamagrāma rāgas such as madhyamādi and toḍi. TSS is wholly consistent in using this name (vikṛtapañcama-madhyama in rāgalakṣaṇa descriptions e.g. varālī (:89), śuddharāmakriyā (:90), sindhurāmakriyā (:114) and sārāṅga (:111). It is true that CDP fails to extend its threefold nomenclature of svaras (viz. according to śāstra in terms of number



of śrutis, according to lakṣya in terms of the name of the rāga in which the svāra occurs and according to the notational symbols ra, ri, ru etc.) only in the case of madhyama (and omits the śāstrīya name). On the other hand, TSS is equally questionable in coining a name for the tritone on the basis of archaisms at the cost of contemporary relevance and applicability.

(v) *Originality of CDP and its Perpetuation*: The unique or original contributions of CDP in each of its chapters are summarised in Section 3, CDP: Unique Contribution (:41-43). As already discussed at the beginning of this chapter (:81) all the major treatises on Karnataka music subsequent to CDP viz. MRL, SRL, ARL, AML, GSC, SSS, KSR, MBC and others are concerned only with the 72 melakartas (not their scheme) and their janya rāgas; the influence of CDP over them is only secondary. It is therefore sufficient to examine the perpetuation of the original contributions of CDP in the TSS and in its MSS. Nos. 10787, 10789, 10800 and 10801 in the TMSSM Library, Tanjore (V. Raghavan, Introduction to TSS, V. Enlarged Svāra Chapter: x-xxxi).

1. *Vīṇā-Prakaraṇam*: TSS borrows extensively in most of this chapter for its descriptions of śuddhamela-, madhyamela-, ekarāga- and sarvarāga keyboards, sārāṇi and pakkasārāṇi techniques, total number of intervals and registers in musical practice etc. including the cognoscenti of tradition viz. Tānappa (Introduction: xii-xiv: 121-122 D). Omissions include the third madhyamela (monochord) variety, Raghunāthendramela-vīṇā, the twelve experimental keyboards, including the Veṅkatādhvari-vīṇā keyboards.
2. *Śruti-Prakaraṇam*: There is no influence whatsoever of this chapter on TSS.
3. *Svāra-Prakaraṇam*: The number of vikṛta-svaras is five according to TSS also (Introduction: xv); saṁvāditva and vivāditva are extended to vikṛta notes (loc. cit.); grāma, mūrchanā, and tāna are described in a separate chapter (V) in their original setting in accordance with ancient texts. This is true of gamakas also. Tālālaṁkāras and sulāditālas are described and illustrated (Introduction: xvii, xviii); vīṇādaṇḍī, nāṭyadaṇḍī and nāṭyadaṇḍi varieties of dhruva tāla and jhampā tāla are not distinguished. Alternative denominations and magnitudes of svaras are omitted; only ṣaḍjagrāma survives; all rāgas are derivable from this grāma only (:66, 67).
4. *Mela-Prakaraṇam*: Paryāyavṛtti of svaras, names of vikṛta svaras, abridged scheme of the 72 melas (:69, 70); this scheme is rejected because it is merely abstract (:70, 71).
5. *Rāga-Prakaraṇa*: No reference to mārṅga, gāndharva and deśī classification (except archaic equations discussed above) or to the classification on the basis of graha-aṁśa-nyāsa; śrīrāga is the first and foremost mela and rāgarāja (:72); simharava rāga is totally ignored.

6. *Ālāpa*-and

7. *Thāya-Prakaraṇa*s: not treated, but illustrative excerpts from contemporary musical practice of caturdaṇḍī are included in rāgalakṣaṇa.

8. *Gīta-Prakaraṇa*: TSS is a total contrast to CDP in this prakaraṇa: Unlike CDP it does not describe the gīta at second hand by wholesale borrowal from SR. Unlike CDP, it makes a systematic attempt to contemporise the lakṣaṇa of the sālagaśūḍa (treated as prabandha, but taken up at the beginning of the chapter, instead of at the end as in SR *et al.*) with changes recorded by recent authorities such as Paṇḍarika Viṭṭhala (Nartananirṇaya 4.281-285, 288-290, 292cd, 294ab; TSS: 147-149). It endeavours to reconcile theory with practical music through an illustration of Purandaradāsa's sūlādi which was very popular at the time (TSS: 150-151). It explicitly equates the sālagaśūḍa (also called gīta in popular usage, TSS: 143, quotation from CDP. 8.4) with the name sūlādi.

9. *Prabandha-Prakaraṇa*: TSS is profoundly influenced by CDP in its definition of prabandha, lucid distinction between pada and biruda in tracing of the term tena to bhāṇḍīra bhāṣā, explicit statement of the jāti (based on number of aṅgas) and of the number of dhātus (*à la* Kallinātha) for each prabandha. It omits the resolution of ābhoga-dhātu into ālāparūpa khaṇḍa or vākya and satāla khaṇḍa. It follows CDP in describing the prabandhas in the order of medinī, ānandinī, dīpanī, bhāvanī and tārāvalī jātis and also in classifying them in ekajāti, dvijāti and pañcajāti. All the seven medinī jāti prabandhas are described in TSS in the same order by verbatim borrowal from CDP (:155-158). Then it breaks off to take up prabandhas of ānandinī jāti, and describes śrīvardhana prabandha, quoting from SR (4.287: 324, 325) and illustrates it with a song of Vyāsarāya, stating it to be an example of śrīvardhana. But the song is actually a haṛṣavardhana prabandha, as proved in the ābhoga khaṇḍa. The segments of the song, fully notated, are clearly demarcated as udgrāha, dhruva and ābhoga, and the aṅgas are also indicated. This shows that prabandhas continued to be popular in South India in the 18th century A.D.

(vi) *Composers and Performers*: It is only after the post 1750 A.D. music, treatises in South India such as MRL, SRL, ARL, AML, GSC, KSR, SSS breathed life into the VM - scheme of 72 melakartas by enlivening them with names and lakṣaṇas as well as creating a large number of janya rāgas, that the scheme gained a practical value. The MRL was popularised by MV, Govinda Dīkṣita (II), and other disciples of the paramparā such as Melattūr Vīrabhadrayya, Soṇṭhi Veṅkaṭaramaṇayya and others. MV composed songs to illustrate the lakṣaṇas of the 72 melakartas (rāgāṅga-rāgas) and their numerous janya rāgas. Govinda, author of GSC also has composed lakṣaṇa-gītas for every melakarta



and for every one of its janya rāgas. Muddusvāmi Dīkṣita believed that MRL was authored by VM and composed monumental lakṣyas which could be regarded as a comprehensive saṅgītabhāṣya of the MRL. This is true also of his grandnephew Subbarāma Dīkṣita who has not only given a full, detailed and practical account of each rāga of the MRL but has also composed a saṅcāri for each, which is a compact, yet comprehensive delineation of the respective rāga. He also believed that the MRL and the lakṣaṇa-gītas of MV were composed by VM himself. Tyāgarāja was the disciple of Soṇṭhi Veṅkaṭa-ramaṇayya and was greatly influenced by GSC and ARL. Therefore he was also a foremost exponent of an empirical form of the VM-scheme. Mahāvaidyanātha Śivan has perpetuated the 72 melakartas in his renowned magnum-opus, Melarāgamālikā. The several composer disciples of these music savants and others perpetuated the scheme through countless performers.

### (VII) Lower Textual Criticism

#### (i) Problems

The Lower Textual Criticism of CDP presents many problems and challenges peculiar to this treatise. The most important is that no original manuscript source of the CDP (and MRL) can be traced at all (cf. pp. 98-101, *infra*) and the constitution of the text has to be based entirely on printed sources, viz. two earlier printed editions of CDP, both incomplete, and one consisting of less than half of the total available bulk of the text. Further collation is possible only with extracts of the work in printed testimonia and florilegia, most of which are in small, discontinuous fragments and may be traced to one particular edition. All the collative sources employed for the present edition belong to this century and range between 1904 and 1978. Except for one testimonium, they reveal no text-critical acumen in the constitution of the respective text. This is especially true of the earlier editions of the CDP.

The absence of original manuscript material for collation and constitution of the CDP has led to serious departures from the norms of Lower Textual Criticism and has necessitated some improvisations. Such absence is all the more amazing and unfortunate because the CDP (and even more so the MRL) is only some 350 (and about 300) years old. Considering its relevance and importance in shaping the only art-musical system of South India into its modern form, it would have been expected to generate many manuscripts in different scripts and different regions of South India.

The greatest advantage in Lower Textual Criticism denied to the present edition is the valuable clues which would have been generated by a critical close study of the manuscripts in each of its phases, viz. heuristics, recensio



and emendation. This is the principal challenge faced in arriving at the *constitutio textus* of the CDP. The benefits of multiple, regional and scriptal sources with scribal and orthographical peculiarities, multiple readings, tests of interpolation, conflation and transmissional affinities, chronological and other relationships, contributions of marginalia, adscripts, glosses, diaskeusis etc. have had to be foregone in preparing this edition. One has to remain content in applying criteria to printed and secondary sources which are more appropriately applied to original, primary, manuscript sources. Further, it can not be determined whether the differences between the two *impressi typi* of the CDP arise because of the presence or absence of editorial activity or intervention, that is, whether they were intrinsic to the original sources.

(ii) *Paucity of Manuscript Sources*

Remarkably, despite its seminal and enduring contribution, CDP seems to have made little impact on the generations immediately following. This is evident from three circumstances:

(a) Śāhaji wrote his *Rāgalakṣaṇamu* (barely two generations after the CDP) in which he acknowledges the *caturdaṇḍī* classification (:4) but not the 72 *melakarta* scheme or the *rāgalakṣaṇas* of CDP. This is specially significant because Mudduveṇkaṭamakhin was his court musician and has dedicated at least three of his songs to Śāhaji (*gītas* in SSP in the *rāga pūrvi*: 276, in the *rāga sāverī*: 294, in the *rāga nāṭakuraṇji*: 858). Śāhaji even excerpts Mudduveṇkaṭamakhin's *gīta* in the *rāga śuddhsāverī* (op. cit.: 56); Mudduveṇkaṭamakhin was VM's nephew, a staunch promoter and propagator of the 72 *melakarta* scheme and wrote his *Rāgalakṣaṇam* (MRL) not improbably in Śāhaji's court.

(b) Tulajendra (I) wrote his *Śaṅgītasārāṁṛtam* in the generation succeeding Śāhaji, in which he accepts the CDP by verbatim borrowal on *grāma*, *rāga daśaprāṇa*, the twelve *svarasthānas* (:66, 67, 70) and almost the entire *vīṇā prakaraṇa* (:121-122 I). He even refers to the 72 *melas* of CDP (:70) but explicitly rejects them because they were unknown or little known (:70, 71) and instead, gives the 21 *melas* and their *janya rāgas* of his own time (:71-111).

(c) Even Mudduveṇkaṭamakhin does not mention VM or the CDP in his *Rāgalakṣaṇam*, nor do numerous later authorities such as Govinda (Śaṅgrahacūḍāmaṇi) *et al.*, who flaunt the 72 *melakartas* as the *raison d' être* for their works.

The foregoing situation is corroborated by the paucity of the manuscript sources of CDP. Manuscript copies of CDP (and *Rāgalakṣaṇam*) are conspicuous by their total absence in manuscript deposit centres and (therefore) in Descriptive Catalogues. Indeed, it is amazing that even the TMSSM Library of

Tanjore has no manuscripts of either work, even though they must have been written and copied shortly before Serfoji (II) put together this huge library.

Indeed, the only repository (and trustee) of the manuscripts of CDP and Rāgalakṣaṇam seems to be the family of Rāmasvāmi Dīkṣita and his descendants. Following the death of VM's patron king Vijayarāghava nāyaka in 1673, Tanjore fell into a political and social chaos which lasted till 1676. However, this does not convincingly explain the disappearance of the manuscripts of CDP and Rāgalakṣaṇam, because many other precious works on the śāstras and the arts composed during the rule of the Nāyakas were carefully preserved and esteemed during the Bhonsle rule. The Bhonsles were wise rulers and carefully nourished and promoted the continuity in the social, religious and cultural values in the life of their subjects. A more plausible hypothesis for the scarcity of the MSS. of CDP and Rāgalakṣaṇam is that the descendants of VM hoarded them as family heirloom, jealously guarded them and gave them very sparingly only to those aspirants who proved themselves (probably in a test) as belonging to the VM-paramparā in music. Three instances of the acquisition of CDP manuscripts by Rāmasvāmi Dīkṣita and Subbarāma Dīkṣita will be narrated below. It is only because of the visionary and liberal outlook of Subbarāma Dīkṣita (and the munificent inducement offered by his patron, the Rāja of Eṭṭayāpuram), that CDP and the Rāgalakṣaṇam saw the light of day at all. This is true of his son, Muddusvāmi Dīkṣita (II) also.

### (iii) *History of Manuscript Sources of CDP*

Subbarāma Dīkṣita narrates in his SSP-V how Rāmasvāmi Dīkṣita obtained a copy each of CDP and Rāgalakṣaṇam once at Madhyārjunam and again at Maṇali and how he himself obtained them at Kumbhakoṇam.

1. Rāmasvāmi Dīkṣita was born in Kanchi in 1735 A.D. as son of Veṅkaṭeśvara Dīkṣita and Bhāgīrathi. He was musically gifted even as a boy. Political turmoil compelled the family to migrate to Govindapuram (built by Govinda Dīkṣita) near Madhyārjunam, where he soon lost both parents. Rāmasvāmi went to Tanjore, learnt music from Meḷattūru Vīrabhadrayya (said to be disciple of VM's nephew Veṅkaṭavaidyanātha Dīkṣita) who was patronised by Pratāpasimha Bhonsle. Wishing to learn music theory also, he returned to Madhyārjunam and became a disciple of Veṅkaṭavaidyanātha Dīkṣita himself (who has composed both music and Rāgalakṣaṇam under the non-de-plume, Mudduveṅkaṭa makhin). He learnt the CDP (by rote?), the gītas composed by his guru in rāgāṅga, upāṅga, bhāṣāṅga and kriyāṅga rāgas, the lakṣaṇas of rāgas and tālas as well as the art of vīṇā playing (SSP-V:16, 17). Subbarāma Dīkṣita gives the lakṣaṇa of every rāga (rāgāṅga etc.) and gives all the gītas (except a very few) as of VM. His rāgalakṣaṇas accord exactly with the Rāgalakṣaṇam and not in the least



with CDP. But he evidently believed these to be authored by VM himself. Rāmasvāmi Dīkṣita may have himself believed so and passed it on to his children, and may have got this impression because his guru directly said so or implied the same. If Veṅkaṭavaidyānātha Dīkṣita did so, he must have done it in order either to express his reverence and dedication for VM, or to gain better acceptance and authenticity for his own rāgāṅga rāga etc. gītas and the MRL. It may be noted however, that the signature 'Mudduveṅkaṭamakhi' occurs, *sans* reference to Govinda Dīkṣita and Nāgāmbā but with mention of 'Śāhaji, in some gītas in the SSP (:276, 294; without signature, but ascribed to him; 857, 858).

2. Later, when Rāmasvāmi Dīkṣita was in Maṇali under the munificent patronage of the Zamindar Cinnaśvāmi Mudaliyār, VM's great-grandson, Govinda Dīkṣita (II) visited Maṇali and was respectfully hosted by the Mudaliyār, himself a musician - and music composer- of a high order. (SSP gives a number of his songs carrying the signature 'Veṅkaṭakṛṣṇa.') Govinda Dīkṣita (II) carried with him a copy of CDP and probably copies of other music treatises, including the MRL. Rāmasvāmi Dīkṣita, availing himself of this opportunity, caused Cinnaśvāmi Mudaliyār to seek Govinda Dīkṣita's permission to peruse the CDP (and the Rāgalakṣaṇam, believed to be an integral part of the CDP). Govinda Dīkṣita consented to this on the condition that they should prove themselves as belonging to the VM-paramparā. A test was devised by him for this: The rāga-mūrchanā of tanukīrti (sixth mela in the 72 melakarta scheme of VM) was asked to be identified. The Mudaliyār agreed, and readily composed a kṛti, beginning with the appropriate enough words '*nannu parīkṣīṇcanela*' (why test me?) in this rāga, such that each melody line in the dhātu carried three parallel mātu lines. He also inserted, to be wholly consistent with the music of the entire song, the given rāga-mūrchanā as the end-piece. Rāmasvāmi Dīkṣita immediately taught the song to his two younger sons, viz. Cinnaśvāmi (so named in grateful acknowledgement of the munificent and affectionate patronage extended by Cinnaśvāmi Mudaliyār) and Bālusvāmi, and got them to render it in a learned assembly in the presence of Govinda Dīkṣita. The latter was greatly pleased, accepted that both the Mudaliyār and Rāmasvāmi belonged to the VM-paramparā and presented the Mudaliyār with a copy of the CDP. This must have passed into the possession of, or was copied by Rāmasvāmi Dīkṣita (SSP:48; SSP-V: 18).

3. Subbarāma Dīkṣita was the daughter's son of Bālusvāmi Dīkṣita and thus the great-grandson of Rāmasvāmi Dīkṣita. He obtained a copy of the gītas in rāgāṅga etc. rāgas composed by Mudduveṅkaṭa makhin (as well as a copy of CDP and of Rāgalakṣaṇam, probably) under the following circumstances (SSP-V: 17, 18; SSP: 48; Sathyanarayana, R., Karnāṭaka-saṅgītavāhini: 321, 322):

Candraśekharendra-Sarasvatī-saṁyamīndra (named Venkaṭasubrahmaṇya Dīkṣita at birth) was a descendant of Govinda Dīkṣita, and like all his descendants a profound advaitavidyācārya. He was also a great adept in yoga, tantra and mantra śāstras. He became the 64th pontiff and ascended the Jagadguru pīṭha of Śaṅkarācārya at Kumbhakoṇam in 1812 A.D. and attained mahāsiddhi in 1849 A.D. His samādhi is the third in the backyard of Vaḍakoṭi in Kumbhakoṇam. He was, like all descendants of Govinda Dīkṣita, well-versed in music and brought to the Kumbhakoṇam maṭha a manuscript of MRL (and possibly of CDP). He was succeeded in 1849 by the 65th pontiff, Mahādevendra Sarasvatī-saṁyamīndra. The Rājas of Eṭṭayāpuram and Subbarāma Dīkṣita were staunch affiliates of this maṭha and disciples of the Jagadguru. Subbarāma Dīkṣita visited the maṭha at Kumbhakoṇam in 1862 A.D., composed the varṇa 'kāmaḥkoṭipīṭhābhīṣikta-śrī-śaṅkarācārya' (rāmakrīya rāga) and the kṛti '(śrī-śaṅkarācāryam)' (śaṅkarābharaṇa rāga) describing Mahādevendra Sarasvatī-saṁyamīndra and dedicated them to him in a performance in a learned assembly which included such music giants of the time as Paccimiriyaṁ Subbukutṭi, Tirumalairājan-paṭṭaṇam Rāmuḍu bhāgavata and Tirukkaḍaiyūr Bhārati (who was a direct disciple of Muddusvāmi Dīkṣita). The Jagadguru was immensely pleased with the songs and presented to Subbarāma Dīkṣita the book of rāgāṅga (etc.) rāga-lakṣaṇa gītas of Mudduveṅkaṭa makhin (and his Rāgalakṣaṇam and possibly of CDP) which were added to the maṭha library by his predecessor.

(iv) *Two Versions*

The scarcity of manuscript sources of CDP continued till the 20th century A.D. and has been lamented by Subbarāma Dīkṣita himself. Apropos the lakṣaṇa of the rāga pūrvavarālī in the gānasāmavarālī mela, he records (SSP:25) a divergence between theory and practice, extracted from the selfsame single source, the MRL (wherein he mistakenly identifies Mudduveṅkaṭa makhi as VM): the lakṣaṇa śloka in MRL (2.5) prescribes the omission of ga-ni in ascent; but the gīta offered in illustration of this lakṣaṇa clearly contains the phrases dñs, nrggrm. Subbarāma Dīkṣita here states that the exemplar of MRL (believing it to be CDP) for the printed SSP is the 'old' manuscript which has been transmitted by the scholars of the VM tradition. This reference to the MRL manuscript acquired by Rāmasvāmi Dīkṣita from Venkaṭavaidyanātha at Madhyārjunam (or to the one which was copied from the MRL given by Govinda Dīkṣita II to Cinnasvāmi Mudaliyār), distinguishes it from the manuscript which was presented by Mahādevendra Sarasvatī in 1862 A.D. to Subbarāma Dīkṣita. He then proceeds to say, in an unconscious illustration of his amazing critical acuity, that he searched for other manuscript copies of the



work for collation in an attempt to concile or explain the above mentioned divergence, but found no other manuscripts even with traditional scholars, thus showing how scarce copies of MRL (and CDP) had become in his time.

*‘ī accupustakamunaku māṭṛkayunu, pātadiyunugānuṇḍu pustakamu veṅkaṭamakhiparamparalōnuṇḍi vaccinadē. Paijeppina prayogamulu porapāṭaniyeṅca verapugānunnadi. ī māṭṛkaku pratyantaramu paramparagānuṇḍēdi paṇḍitula vadda vetakiyu dorakuta durlabhamugānunnadi’* (SSP:25).

Subbarāma Dīkṣita’s use of the word ‘pātadi’ (old) deserves to be carefully noted, for it suggests that he possessed also a more recent copy. He corroborates this again independently by referring to an older text (prācīna pustakamu) in his possession belonging to the VM-paramparā, while explaining the use of madhyama in descent in the rāga mecabauli:

*‘veṅkaṭamakhi-paramparāgata prācīna-pustakamulo... vrāsiyunnadi’* (SSP :187).

He then proceeds to give VM’s umātilaka prabandha, which carries VM’s signature as well as the name and jāti of the prabandha. But the available CDP has a lacuna for mecabauli lakṣaṇa (5.51ab-5.51cd). The lakṣaṇa śloka offered in the SSP is, as usual, from MRL. The question which arises here is: when Subbarāma Dīkṣita speaks of ‘prācīnapustakamu’, does he refer to CDP or to an earlier manuscript of MRL (acquired by Rāmasvāmi Dīkṣita from Veṅkaṭavaidyānātha Dīkṣita or Govinda Dīkṣita II) in chronological relation to the more recent copy of MRL which he himself obtained as a gift in 1862 A.D. from Mahādevendra Sarasvatī of Kumbhakoṇam maṭha? Or does he mean by ‘prācīna’, that there existed two copies of CDP also, an older and a later one (acquired by Rāmasvāmi Dīkṣita from his guru at Madhyārjunam while he was a student), and again, later from Govinda Dīkṣita II at Maṇali? The latter question arises because Subbarāma Dīkṣita regards MRL as only an integral part of CDP, written by VM himself.

Interestingly enough, the foregoing two questions do not exclude each other, and both may be answered affirmatively. There is some evidence for the (past) existence of two copies of each of CDP and MRL. This is sought to be brought out in the following pages (:101-103, 109)

The textus constitutio of the CDP is prepared in the present edition by collation only from the printed copies of the CDP because the original manuscripts from which these were produced are no longer available. Some of these printed sources used are regarded as primary, and others as secondary. The primary collative version employed here for constitutio are:

1. CDP edited by D.K. Joshi, published by Bhalachandra Sharma at the Aryabhushana Press, Poona, 1918 (Poona edn.).

2. CDP edited by S. Subrahmanya Sastri, T.V. Subba Rao and T.L. Venkataramaiyer, Music Academy Series No. 3, Published by the Music Academy, Madras, 1934 (Madras edn.)

Secondary (fragmentary) sources used are:

3. CDP extracted by Tulajendra, Saṅgītasārāṃṭam, ed. S. Subrahmanya Sastri (Critical Introduction by V. Raghavan), Music Academy Series No. 5, Published by the Music Academy, Madras, 1942 (Tulaja).

4. CDP extracted by Subbarāma Dīkṣita in Prācīna-lakṣaṇa saṅgrahamu of SSP. Vol. I, published by Government of Eṭṭayāpuram, Eṭṭayāpuram, 1904 (SSP).

5. CDP extracted by Catura Paṇḍita (V.N. Bhatkhande). Śrīmal-lakṣya-saṅgītam, Bombay, 1910 (BLS).

6. CDP, Critical Discussion, Vidyādhara Vyankatesha Wazalwar, Viswabharati, Shantiniketan, 1970 (Wazalwar).

#### (v) Madras Edition

Madras edition is taken here as the base for collation and constitution since though still incomplete it contains the most text. It ends abruptly after 9.481 cd in the middle of the description of the *ḍheṅkī* prabandha. This edition is based on a single manuscript of the work 'given' (presented? loaned?) by Muttusvāmi Dīkṣita (II), son of Subbarāma Dīkṣita of Eṭṭayāpuram where the Dīkṣita family lived and flourished for four generations under royal patronage. The author of CDP promises ten chapters (1.3cd-6ab) of which the first eight are available in full and the ninth only in part. Details of these are furnished *supra* in the Section CDP: General Background (:37-39). No further manuscript or other collative material of CDP is available to supply the lacunae of the 9th and 10th chapters. However, on the basis of internal evidence of the work, the substance of the missing portions may be predicted with a fair degree of probability, as has been done at the end of the commentary Makhi-hṛdaya of the present edition. The Madras edition offers no editorial interventions except to say at the end '*etāvānevā'yam grantha upalabdhah*' (only this much of the text is available). It contains some mislections and some lacunae which have not attracted editorial attention. This has necessitated a number of conjectural emendations, (marked\* in Text-Critical Comments of the present edition) made on both extrinsic and intrinsic probability. The pre-emended text is shown in the comments. The grounds for carrying out the emendation are often given. The emendations are discussed in some instances in the commentary.

The Madras edition of CDP includes an 'anubandha' (appendix) which is not given a separate title, but is called Rāgalakṣaṇam by the editors in the preface. The editors firmly believe that 'Venkatamakhin wrote two works on



music. One is the Chaturdandi Prakasika and the other deals with Raga Lakshana. In the Chaturdandi Prakasika we find the fundamental principles enunciated but their practical application was explained in another treatise dealing especially with Ragas and their Lakshanas. In this latter work, Venkatamakhin gave his nomenclature of the 72 Melas and classified the Janya Ragas under several Melas.' (CDP, Madras edn. Preface: vi). I have refuted this view in my introduction to the Rāgalakṣaṇam showing that the author of MRL is a different from VM.

MRL is given in the Madras edition of CDP in two chapters, each without a title. The first contains the names of the 72 rāgāṅga rāgas, the names of upāṅga, bhāṣāṅga rāgas in order in the better known melas, then a list of ghana rāgas, rakti rāgas and deśīya rāgas in a total of 49 ślokas. The second section or chapter contains the lakṣaṇas of the 72 rāgāṅga rāgas and of the janya rāgas under each in the order of upāṅga and bhāṣāṅga. There are altogether 145 unnumbered ślokas. The rāgāṅga rāgas and the janya rāgas under each are separately numbered. A hemistich in which the rāgalakṣaṇa is incomplete generally ends in a single daṇḍa (i) and the one which completes it ends in a double daṇḍa (ii). The Madras edn. of CDP gives a table of cited authors and works and also a corrigendum.

(vi) *Muthiah Bhagavata's Copy*

When the present edition of CDP was almost print-ready, I noticed the availability of a paper manuscript of the work in the Kerala University Manuscripts Library (KUML) at Trivandrum and became excited at the prospect of discovering a original, authentic collative source for the edition but was soon disenchanted because of the reasons given below. The Indira Gandhi National Centre for the Arts, New Delhi, kindly furnished me with hard copy of the microfilm of this source from their Manus Archives. The following details of the microfilm were also kindly made available:

with or without comm: without

Record No. 2839	Subj.: SAṄGĪTA
Roll No. 329	Language: SANSKRIT
Date of Filming: 30-5-94	Script: DEVANAGARI
Sl. No. 5289	Material: PAPER
Ms. No. T. 1058	No. of Folios/Pages: 164
Bundle No. —	Complete/Incomplete: Incomplete
Dec. No./R.No.: AIS Mss. Vol. I. p. 209	Remarks: —
Des. Cat. etc.	
Author: VENKATAMAKHI	Location: KUML, TRIVANDRUM
Title: CATURDANḌĪPRAKĀŚIKĀ	

Following are the details of the exemplar Ms. No. T. 1058

ग्रन्थनाम	—	चतुर्दण्डीप्रकाशिका
कर्तृनाम	—	वेङ्कटमखी
आदर्शस्वामी	—	मुत्तैय्या भागवत महाशयाः
लेखकनाम	—	के.ए. कृष्णमाचार्यः, न्यायशिरोमणी
प्रतिरूपितपुटाः	—	१६४
प्रत्यर्पणदिनम्	—	२८.५.११४
समग्रासमग्रतादि	—	प्रबन्धप्रकरणैकदेशान्तम्
		अन्ते अनुबन्धश्च-१८ पुटाः
		आहत्य १६४ पुटाः

के.ए. कृष्णमाचार्यः  
२८-५-११४

मातृकायासह संवादितः

के. वेदान्ताचार्यः

२८.५.११४

The above copy gives no information whatsoever about its exemplar such as source, material, size, script, stichometry, state of preservation, and palaeography, which could be useful to determine its position in textual transmission. However, it mentions Muthiah Bhagavata as owner of the exemplar, presumably the same as Dr. L. Muthiah Bhagavata, renowned musician, musicologist and *kālakṣepam* artist (1877-1945 A.D.). If this is so, he cites Bṛhaddeśī, Saṅgītaratnākara etc., but not CDP, in his Saṅgīta Kalpadrumam (1943). He did not have a copy of the CDP, in December 1904, he is not likely to have copied from the exemplar of CDP which Subbarāma Dīkṣita or his son had; he stayed in Travancore from 1936 to 1943 but the Palace Library there did not possess a Ms. copy of the CDP from which he could copy. He could, have, however, acquired a printed copy of the Madras edition of the CDP (published in 1934). If this surmise is correct, it explains why (a) the foregoing copy gives no details of its exemplar, (b) the variants offered by this copy to the Madras edition are weak and insignificant and (c) there is total congruence with both the omissions and commissions found in this edition.

The foregoing manuscript gives 25-8-114 as the date of completing the copy. Since the copy was made in the 20th century, the above date cannot correspond to the Kollam era, unless the initial digit 1 (one) is deemed to have been dropped. I do not know if this is occasionally done in modern scribal convention in Kerala. If it is, the year corresponds to (1114+826=)1940, which is plausible. This means that the copy was made for the University Library



when Muthiah Bhagavata was in Travancore. If the date is-less plausibly-reckoned from 1829 when Svāti Tirunāl Mahārāja ascended the throne of Travancore, the copy was made in 1943. Why a manuscript copy should be made for a University Manuscripts Library when a printed copy was readily available remains a riddle, unless Muthiah Bhagavata had acquired from a hitherto unknown source a twin copy of the one on which the Madras edition was based.

Muthiah Bhagavata's copy (M) offers the following variants to the constituted text of the CDP (CT).

Ch/Śl.	CT	M	Ch/Śl.	CT	M
1.48a	<i>svarā</i>	<i>svarāḥ</i>	9.31d	<i>dīpanī</i>	<i>dīpinī</i>
2.29c	<i>śuddhaḥ</i>	<i>śuddho</i>	9.42c	<i>tyāgo</i>	<i>tyāge</i>
3.36c	<i>-syātha</i>	<i>-syā'tha</i>	9.45c	<i>-dyārdhe</i>	<i>-dyardhe</i>
3.52d	<i>-nvādhas-</i>	<i>-nvadhas</i>	9.55b	<i>-buddhaye</i>	<i>-siddhaye</i>
3.110	<i>illustration</i>	<i>lacuna</i>	9.57c	<i>-stripadā-</i>	<i>tripadā-!</i>
3.153d	<i>gīta</i>	<i>gati!</i>	9.75b	<i>dvi-</i>	<i>tri-!</i>
4.23c	<i>trītyo</i>	<i>dvitīya</i>	9.138a	<i>padā-</i>	<i>pādā-</i>
4.27c	<i>parvaṇi</i>	<i>parvāṇi</i>	9.139d	<i>vāñchita-</i>	<i>vāñchitaḥ-</i>
4.85a	<i>yena</i>	<i>ye tu</i>	9.151a	<i>hirudā-</i>	<i>hiruda-!</i>
4.95a	<i>prasthārah-</i>	<i>prastāra-</i>	9.154a	<i>aniryukta</i>	<i>aniryukta</i>
4.101d	<i>mela-</i>	<i>melā-</i>	9.172a	<i>niryukta</i>	<i>ynikta</i>
4.115c	<i>catasrah-</i>	<i>ca tisrah-</i>	9.174a	<i>svarai-</i>	<i>svara-!</i>
4.142d	<i>-rudābhṛtāḥ</i>	<i>-rudīritāḥ</i>	9.175a	<i>aniryukta</i>	<i>aniryukta</i>
4.155d	<i>saṁjñakāḥ</i>	<i>saṁjñake</i>	9.193b	<i>niryukta</i>	<i>niyukta</i>
5.2a	<i>rañjayanti</i>	<i>rañjayatī!</i>	9.194b	<i>caraṇaḥ-</i>	<i>caraṇakaiḥ</i>
5.16a	<i>-bhāvo</i>	<i>-bhāve</i>	9.196c	<i>aniryukta</i>	<i>aniryukta</i>
5.29d	<i>sāлага-</i>	<i>sālaka-!</i>	9.202a	<i>vadane</i>	<i>vadana</i>
5.55d	<i>sāлага-</i>	<i>sālaka-!</i>	9.227a	<i>aniryukta</i>	<i>aniryukta</i>
6.16b	<i>svādhah-</i>	<i>-svevarohē</i>	9.268b	<i>vyetyanayo-</i>	<i>venayo!</i>
6.20d	<i>-stanāḥ</i>	<i>-stāna-</i>	9.303c	<i>-grāhaḥ</i>	<i>-grāho</i>
6.27c	<i>-ṣevā"rohe</i>	<i>-ṣvevarohē</i>	9.305c	<i>-yug</i>	<i>-yugma!</i>
8.20c	<i>bhogado</i>	<i>bhogato</i>	9.324a	<i>tāra-</i>	<i>tāram</i>
8.56b	<i>-dbhuta</i>	<i>-dbhute</i>	9.400c	<i>laghur le-</i>	<i>laghule-</i>
9.11d	<i>netu-</i>	<i>naitu-!</i>	9.420a	<i>varga-</i>	<i>varṇā-!</i>
9.15c	<i>-śabdaśca</i>	<i>-śabdasya</i>	9.450c	<i>santrasta-</i>	<i>satrasta-!</i>
9.17d	<i>vādyā-</i>	<i>vādya!</i>	9.451a	<i>-lekhā</i>	<i>-rekhā!</i>
9.29d	<i>dīpanī</i>	<i>dīpinī</i>	9.453a	<i>-lekheti</i>	<i>-lekhati</i>

The following omissions and commissions are peculiar to, and congruent in, only the Madras edition and M. These include editorial lapses and

interventions. As mentioned above, M was copied after the publication of the Madras edition. So M may be inferred to be a direct copy of the latter.

i. Even numbered pages carry the title 'caturdaṇḍiprakāśikāyām' while the odd numbered pages carry the title of the respective chapter (e.g. 'svaraprakaraṇam') at the top middle.

ii. Both chapters and their verses are identically numbered. Illustrative verses are not numbered.

iii. Colophons are identical.

iv. The editorial note '*etāvānevāyam granthaḥ upalabdhah*' marking the end of the available text in the Madras edition is also copied in M.

v. Extents of the available contents of each chapter are identical.

vi. There is literal correspondence between both.

vii. Decomposition of the lines of the longer illustrative verses is identical though M has more space (e.g. 9.259A, 9.279A).

viii. The following lacunae are peculiar and common to both: 1.51ab, 6.17,18 (omission of ni in sa-tāna, omission of dha in ni-tāna), 5.51 (mecabaulī rāga lakṣaṇa), 9.125A,B,C,D (pañcatāleśvara prabandha).

ix. The following mislections are common to both:

3.52	-nvadhas-
4.4cd	<i>trīṭiyam .... dvitīyakah</i>
4.133a	<i>catuḥśruti-</i>
5.97d	<i>rigau</i>
6.29b	<i>tadanuvartanam</i>
8.22a	<i>keralo</i>
8.54b	<i>kambuka</i>
8.55b	<i>smṛtau</i>
9.46c	<i>ālāpadhātōḥ</i>
9.173d	<i>padairapi</i>
9.209c	<i>laghuścaiva</i>
9.210d	<i>laghūḥ</i>

#### (vii) Poona Edition

The Poona edition of CDP (J) was brought out only for private circulation. Its editor D.K. Joshi makes clear his reason for publishing the work as the ready adaptability to the Hindustani musical system of the mela-paddhati, which emerges as a natural consequence of the twelve svarasthānas to the octave. He refers to the author of Śrīmal-lakṣyaśaṅgītam (V.N. Bhatkhande) as having successfully carried out such an adaptation. This may be an oblique reference to Bhatkhande's furnishing the manuscript source material for the publication of this edition. This conjecture is supported by the fact that the editor compiled



the life sketch of VM 'from a Telugu Work' which is evidently none other than SSP. Both Bhatkhande's and Joshi's main interest in the CDP lay in its mela scheme. Therefore this edition is limited to extracting from the CDP only the portion relating to the scheme of 72 melas and the relevant infrastructure.

Thus Joshi compiles only the invocatory verse (1.1) of the CDP and omits most of the entire Śruti-prakaraṇam. He repeats this invocatory verse at the beginning of each of the other remaining chapters (without numbering it in the third and fourth chapters). He extracts only śloka no. s 2-58.5 from the Śruti-prakaraṇam, all (1-155) from Svāra-prakaraṇam, wholly from the Mela-prakaraṇam (1-207) and the Rāga-prakaraṇam (1-108), thus totalling 528 ślokas out of the available 1300 ślokas. Each topic (adhikaraṇa) within a chapter is separated by a horizontal line (except that of gamaka). This edition offers some illustrations of the text, e.g. tālāṅgas (:12-15), vādī-saṁvādi-anuvādi-vivādī svāra-maṇḍala (:18) and twelve tabular representations of vikṛti-svāra distribution for each mela in each mela-cakra (:25-28). It carries two appendices: (a) 'caturdaṇḍīprakāśāntargata svarapatrakam': This table shows the names of the śuddha- and vikṛta svaras against the ordinal number of the respective śruti (in an octave of 22 śrutis) and the corresponding śruti names tivrā, kumudvatī etc. These names are not however, given in the CDP. (b) 'Caturdaṇḍī prakāśāntargata-janakamela-janyarāga-patrakam', a table of names of the melas and of their janya rāgas which were currently practised during the time of CDP, the latter being classified under each mela.

The Poona edition gives the full colophon of the CDP only once viz. at the end of the Rāga-prakaraṇam. This corresponds exactly to the colophon given at the end of each prakaraṇa in the Madras Edition, except that 'sāgnicitya' of the latter is replaced with 'sāmnicitya' in the latter, probably due to graphic deterioration. In other chapters the Poona edition athetises the colophon merely to 'iti śrī-veṅkaṭeśvaradīkṣilasya kṛtau caturdaṇḍīkāprakāśikāyām.... prakaraṇam sampūrṇam.'

The copy of the Poona edition of CDP used for collation shows markings by an anonymous musicologist consisting of brief notes, corrections, question marks (in respect of readings) and supply of lacunae (for lakṣaṇa of jayantasenā rāga inserted marginally between 5.85 and 5.86) underlining, enumeration etc. Markings relating to readings (corrections, variants, questions etc.) seem to refer to the Madras edition. Common to both editions is the inclusion of mecabaulī rāga in uddeśa and its lacuna in lakṣaṇa description.

An important departure of the Poona edition from its Madras compeer is the large number of variants (in respect of the latter) it offers. These are marked J in the Pāṭhavimarśa (Text Critical Comments) e.g. 3.6b, 3.52c, 3.112cd, 3.115ff, 4.19d, 4.20a, 4.27cd, 4.45c, 4.65c, 4.75c, 4.88a-89a, 4.119d, 4.132d, 4.145b, 4.145b, 4.149b, 4.153d, 4.156a, 4.174c, 4.175a, 4.183b, 4.184d, 4.195c, 5.1b,

5.14a, 5.28b, 5.43d, 5.44b, 5.45ab, 5.72c. These suggest an exemplar for the Poona edition other than that of the Madras edition since all the variae in the former cannot be ascribed to scribal or amanuensal peculiarities or errors. Two other variants viz. 4.3b '-rtha ṛ-' corrected manually to '-rthaśca' and 4.45c 'melo nāma sa ko'yam iti' corrected manually to 'melo nāmārtha ko'yam, which suggests that the reviser had access to yet another exemplar.

Now, Joshi's reference to the author of Lakṣya Saṅgītam and to 'a telugu work' (SSP) are suggestive of V.N. Bhatkhande's influence on him and of his basing the Poona edition on a manuscript of CDP furnished by Bhatkhande. That Bhatkhande obtained a (partial) copy of the CDP while he was in Eṭṭayāpuram with Subbarāma Dikṣita during his South Indian tour in connection with his investigations into the 22 śrutis, is evident from his own travel notes and the statement of the editors of the Madras edition: 'Mr. Bhatkhande of Poona was able to copy from the above manuscript in the possession of Subbarāma Dikshita at Ettayapuram, a few chapters and printed them for private circulation only'. (preface: vi). It is thus evident that the Poona edition is based on Bhatkhande's copy of the CDP. The variae between the two editions, assuming Bhatkhande's accuracy in copying and Joshi's faithfulness in editing and assuming their editorial nonintervention— establish at least two exemplars of the CDP which gave rise to the two editions. The editors of the Madras edition believed 'It is that (Dikshita's) family that has preserved the *only* manuscript of the Chaturdandi Prakasika that is now available and it is on that version that the present edition is based.' (Preface: v; emphasis added by me). As shown in the above extract (Preface: vi) they believed that Bhatkhande copied from this manuscript. The variae between the two editions therefore establish that Subbarāma Dikṣita possessed *two* manuscripts of CDP. This conclusion is further supported by an examination of extracts of CDP by Bhatkhande in his Lakṣyasaṅgītam. The editors of the Madras edition have used neither the Poona edition nor the Lakṣya Saṅgītam (BLS) for collation.

#### (viii) *Bhatkhande and CDP*

In the beginning years of the 20th century, the eminent musicologist Pandit Vishnu Narayana Bhatkhande of Bombay was possessed of a missionary zeal to discover the unity of Indian musical practice through a general, conceptual model of theory applied in a historical perspective, and to discover the relationship between the performed music of his time and the ancient treatises on music. He sought to discover this by travelling all over India and holding discussions with musicians and musicologists. His assumption that musicians who knew only how to perform could answer his questions on saṅgītaśāstra and its history was as naïve then as it almost is, even now. This assumption



was based on the reasoning that since music is lakṣyapradhāna (practice dominated), the questions should be addressed to its practical exponents. However, a purely performing, traditional musician regards śāstra as superfluous, irrelevant or even ridiculous; tradition means for him a narrow, direct, personal lineage or inheritance from his own immediate guru or at most, his guru's guru. He neither knows, nor is interested in, tradition beyond two or three preceding generations of his own guruparamparā. His musical concerns are immediate, functional and technical. If cornered persistently with questions beyond his ken, he tends to take refuge behind bluff or the superiority of the lakṣyamārga over lakṣaṇa. Pt. Bhatkhande had ample opportunities to discover this in his missionary tours of musical inquiry everywhere he went. There were some occasions, nevertheless, as in Mysore and Travancore, when the performing traditional musicians took up a modest position disclaiming śāstra knowledge, but these did not discourage the Pandit.

Pt. Bhatkhande (abbreviated to BK here) undertook the first of such tours in 1904 in South India and has recorded his experiences in a tour diary ('Majha Dakṣiṇa ca Pravās' in marāṭhī, now available in a hindi version entitled 'Meri Dakṣiṇ Bhārat kī Saṅgit-yātrā') This tour covered Madras, Tanjore, Mysore, Madurai, Travancore, Eṭṭayāpuram, Rameshwaram etc. He came first to the South because he probably believed that musical practice of South India was more consistent with śāstra and more continuous and homogeneous in tradition. He sought to discover, among other things, and to enunciate (i) a common, uniform, organisational principle for svara and (ii) a rational, generic principle for classifying the melodic content of Indian classical music in order to replace the gender- or family classification of rāgas which then prevailed in Hindustani classical music. He thought that these could be discovered in the music of South India, which embodied both principles systematically as expounded in the CDP.

All roads of his inquiry along these lines in South India led BK to Subbarāma Dīkṣita (abbreviated here to SD) as the greatest living authority on both VM and CDP. So, BK went to Eṭṭayāpuram and held discussions on (18th) 19th and 20th December 1904 with SD through an interpreter. BK's diary commends SD repeatedly for the latter's zeal and zest for learning but reduces him to a pitiful, abject figure, eager to be invited to Bombay to pursue his studies with BK and as being unfamiliar with the Sanskrit language and with Sanskrit treatises on music in the original, including the CDP. It suffices to state here that this is inconsistent with the image of SD as portrayed in the SSP.

BK attributes the following information on VM and CDP to SD in his diary for the above dates (My comments are shown in parenthesis):

1. SD considers himself as born in VM's lineage (!).

2. VM's father GD was a disciple of Tānappācārya and Tānappācārya was a disciple of Śārṅgadeva (!).

3. SD had a copy of a Telugu commentary on CDP and could understand the latter (only) through the former (!).

4. SD could not include excerpts from CDP in his SSP because the state Dewan hurried the publication of SSP.

5. SD holds that the scheme of 72 melas may be dated between 1530-1572 A.D. (SD has pinpointed VM's disciple Nīlakaṇṭha Dīkṣita to 1638 A.D. and VM's patron king Vijayarāghava nāyaka to 1660 A.D. SSP-V:6).

6. Some portion of CDP is lost (10th chapter?) and some portions are mutilated (9th chapter?).

7. VM says that of the ten kinds of rāgas, the first six (e.g. grāma-, upa-, bhāṣā-) were not in vogue and so only rāgāṅga, upāṅga and bhāṣāṅga were recognised (yes; vide CDP 5.18-21). VM does not recognise kriyāṅga rāga. (But he does, in CDP. 5.70).

8. VM says that the 264 rāgas of SR were not in vogue (yes, vide CDP. 5.22, 23) and that many of them were transformed(?).

9. VM recognises only sa-grāma (yes; vide CDP. 3.68-72).

10. VM has made many changes in the vādi-saṁvādi etc. (yes, vide CDP. 3.136-154).

11. VM does not say anything about the śrutis other than of the twelve svarasthānas. (This is not true: vide CDP. 2.27-43).

12. VM differs from Rāmāmātya on melas but honors him (VM differs from Rāmāmātya also on vīṇā accordatura; vide CD. 1.61-68; 1.111-117; it is true that he differs on melas also: CDP. 4.176-209 but far from honouring, he actually vilifies Rāmāmātya in strong words).

13. VM excerpts from SMK the passage: '*cyutamadhyamagāndhāra-cyuta ṣaḍjaniṣāḍakau 1 kramāt kākalyantara...* 1': (The first hemistich occurs in CDP. 4.181, 183. It occurs in a minor variation viz. '*cyutamadhyamagāndhāraścyuta ṣaḍjaniṣāḍakah*' in SMK 4.11cd, 28abd:22, 23; the second hemistich occurs in neither CDP nor SMK.)

14. VM has authored both CDP and Rāgalakṣaṇam. He is understood properly only by studying both. (SD, and probably MD and Rāmasvāmi Dīkṣita have believed so.) VM has classified rāgas in two ways, first as rāgāṅga, upāṅga and bhāṣāṅga and second as ghana, rakti and deśī. [Both schemes of classification occur in MRL, but only the first is found in CDP. It is evident that SD and perhaps MD and Rāmasvāmi Dīkṣita also knew the CDP-appendix viz. MRL by the name Rāgalakṣaṇa. This editors of CDP (Madras edition) probably knew this from Muttusvāmi Dīkṣita(II).]

15. The ka-ṭa-pa-yādi formula could not be applied (by VM) to the names



of the melas. So VM added prefixes such as mājā-, hari-, śubha-, meca-, geya-, vāṭī. (CDP regards the 72 prastāras as melas, and not rāgas and therefore gives neither names nor lakṣaṇas for them. These prefixes are added by MV who calls the 72 as rāgāṅga rāgas and characterises them with lakṣaṇas. The name harikāmbodhi is attributed for the 28th mela to MV (by BK? SD?). It should be noted that MV, and following him, SD have never used this name, but instead call it harikedāragaula always.)

16. A mela like kanakāṅgi is not pleasant (to the ear) either in the beginner's lessons or later (and is therefore not the mūlasvarasaptaka). (SD has always employed the name kanakāmbari for the first of the 72 melas, and never kanakāṅgi.)

The crux of BK's discussions with SD was to establish that the scheme of 72 melas evolved from the 18 jātis of SR. BK jumped to this conclusion because of the accidental coincidence that both the jātis and the melas prevalent at VM's time were numbered 18. Such an equation or correlation is totally incorrect because

(a) VM describes from contemporary musical practice 19, not 18 melas. BK (and SD?) derive the number 18 by omitting the very prominent śaṅkarābharāṇa mela from VM's list. It should be noted that SD insists that the suggestion to correlate these 18 melas with the 18 jātis is his own, and not VM's.

(b) VM's scheme of 72 melas was meant to include all the extant melas but was not *based* on them, as claimed by BK.

(c) BK states that SD showed him two manuscripts on gāndhārodīcyavā and ṣaḍjakaiśikī jātis and said that VM evolved the 72 melas with their help. If SD made this statement at all, it was totally unwarranted.

While looking for clues to relate the 72 melas to the jātis, BK heard from SD that the GSS was lost. However, BK came across a copy of GSS in the Travancore Palace Library and had it read out to him. Since GSS contains descriptions of both the 18 jātis (borrowed from SR) and the melas (borrowed from Vidyāraṇya), BK could have readily inferred that the 72 (or 15, 18 or 19) melas were not evolutes of jātis.

Finally, the diary attributes three different statements to SD about copying CDP for BK:

i. SD himself would present to BK a copy of CDP and of Rāgalakṣaṇam (in return for BK's invitation to SD to go to Bombay to continue the latter's studies and discussions?).

ii. BK should seek the help of the Dewan of Eṭṭayāpuram to obtain a devanāgarī transcript of CDP.

iii. Mr. Krishnaswamy Ayyar should be approached in Tinnivelli to obtain a devanāgarī transcript of CDP. (BK did meet Mr. Ayyar and had a 'long' discussion with him).

The Diary does not say how BK finally got a transcription of CDP. The editors of CDP (Madras edition, preface: vi) state 'that Mr. Bhatkhande of Poona was able to copy from the above manuscript in the possession of Subbarama Dikshita of Eṭṭayāpuram'. BK could not have copied this CDP manuscript because he was not familiar with the script in which it was written for, according to him, SD said that his Ms. of CDP was in the talugu script.

(ix) *Extraction in Lakṣyaśaṅgītam*

BK secured only a partial copy of CDP when he was in Eṭṭayāpuram(?) in 1904 A.D. He composed the Lakṣyaśaṅgītam in 1909 A.D. (śl. 86:173) and published it in 1910 from Bombay under the *nom de plume* of Catura Paṇḍita. A second edition of this work was issued by his friend B.S. Sukthankar from the Aryabhhooshana Press in 1934 A.D. As noted above, Bhatkhande was motivated by his zeal to bring system and uniformity to the practice of Hindustani music on a sound theoretical base in writing this work. He has freely drawn upon earlier authoritative works on music in sanskrit and has adopted both their language and style to gain credibility and acceptance for his work. CDP is prominent among the works so extracted in the BLS. The details of extraction are as follows:

BLS	CDP (Madras Edition)	Topic
śl. 34-38:17	3.68-72ab	only ṣaḍjagrāma remains
12-26:29	2.2-16	śruti-svara nirṇaya
27-34:30	3.2-10ab	-do-
35-36ab:31	2.17-18ab	śrutisthāna niścaya
36cd-43:31	2.26cd-34ab	-do-
44:31	2.43cd-44ab	-do-
86-94:56	4.51-59	scheme of deriving 72 melas
95-100:57	4.61-66	-do-
1-2:57	4.78-80ab	-do-
3-13:58	4.80cd-91b	in defence of the scheme
63-65:66	3.79-80	śuddhatāna, kūṭatāna
500-13: 70, 71	5.2-16ab	vādi-saṁvādi svaralakṣaṇam*
26-38ab:72,73	3-136cd-154cd	vādi-saṁvādi-anuvādi-vivādi

\*extracted as 'prācīna granthokta' but has unique, literal correspondence with CDP and contains the rāga daśalakṣaṇa viz. graha, aṁśa etc. BLS thus extracts 193 hemistichs from chapters 2-5 in CDP. Among these, two are not found in the Madras edition: 'ṣaḍjagrāmōdbhavā rāgā ity-anena nirūpitam' (38cd:17) but are found in Tulaja's extraction (TSS:66). The second instance is 'vādivivādisaṁvādy-anuvādi-svaramaṇḍalam' (38cd:73). (This line may have been added by the editor.) BLS athetises 11 hemistichs from CDP 3.138-143.



A. It is pertinent to record here the variants offered by BLS to the Madras edition:

<i>BLS</i>		<i>Madras Edition</i>	
1.	34c:17	varate'sau	3.68c param-itī
2.	36b:17	-vartmani	3.70b -mārgataḥ
3.	38cd:17	ṣaḍjagrāma...nirūpitam	— not found
4.	13p:29	pariṇāmitva-pariṇāmatva	2.3ab pariṇāmatva-pariṇāmitva
5.	15b:29	-bhedākhyā	2.5b bhedābhyām
6.	19b:29	saṁjñake	2.96 saṁjñine
7.	24c:30	tṛtīyākhyā	2.14b tṛtīyābhyām
8.	26a:30	kākalyaiva	2.16a kākalyai ca
9.	31d:30	siddhāntitam	3.6b rāddhāntitam
10.	35a:31	prakāśyante	2.17b prakāśante
11.	38c:31	parvendu	2.28b parvādou
12.	87a:56	ragā	4.52a ragau
13.	87b:56	rigu	4.52b rigū
14.	87d:56	dṛṣṭavyā	4.52d dṛṣṭavyam
15.	88a:56	dhanā	4.53a dhanau
16.	91b:56	bhedo'naiva	4.56b bhedas tenaiva
17.	93c:57	pūrvāṅgamelānām	4.58c pūrvāṅgabhedānām
18.	95c:57	māsaṁjñā-	4.61c masamjñā
19.	97a:57	māsaṁjñam	4.63a masamjñam
20.	97c:57	misamjñitasya	4.63c misamjñakasya
21.	99c:57	saṁyojyamānam	4.65c saṁyogamāsādyā
22.	100c:57	mi-samjñikāḥ	4.66b misamjñinā
23.	1d:57	ragā	4.78d ragau
24.	5a:58	bhedās te	4.82c deśāstad
25.	5c:58	sāṅgīṭikai	4.83a saṅgīṭikai
26.	8b:58	-melakāḥ	4.85b melakān
27.	11b:58	asmad-ādi prasiddhasya	4.88a asmad-ādi prasiddhānya-
28.	12a:58	prasiddhasya	4.89a prasiddhānya-
29.	12c:58	kaścinnadurnīta (-to?)	4.89c kaścin madunnīta
30.	13c:58	bhāla	4.91a phāla
31.	5c:70	ucca	5.7c uccaiḥ
32.	7ab:70	smṛto'nyas tvātyantika	5.9ab smṛto nyāsas tvātyantika-
33.	8b:70	-tadyakhaṇḍasyaiva	5.10b -tādyakhaṇḍabhāga
34.	8c:70	gītakhaṇḍādya	5.10c gītakhaṇḍādya, but
35.	10a:71	tad-abhyāso	-ṇḍādya is better?
			5.12a tathābhyāso

B. BLS and Madras Edition are agreed on the following readings, but Tulaja offers variants:

	<i>BLS, Madras Edition</i>	<i>Tulaja</i>
1.	2a:70 atha	api
2.	4c:70 aṁśasvaras tvasā-	aṁśasvaro'pya-
3.	6d:70 -syāpi tanoti	-syā vitanoti
4.	12ab:71 syād bhūyo'pya-	vyavadhānena bhūyo'pi

C. In the reading below Tulaja and BLS are agreed but the Madras edition offers a variant:

Tulaja, BLS (10c:71) yat-tal-laṅghanam parikīrtitam

Madras edition (5.12c): yatra laṅghanam tatra kīrtitam.

It is noteworthy that the Poona edition (J) is in full agreement with BLS in all the readings in A except 1, 2, 10, 17 and 33. These exceptions are in agreement with the Madras edition. It becomes thus clear again that there must have been at least two manuscript copies of CDP with Subbarāma Dīkṣita, who had distinguished them as 'old' (prācīna) and recent. It is not possible to say without further textual and manuscript material on which of these versions the Madras and the Poona editions were based respectively. It is unfortunate that neither manuscript is now traceable. Since the editors of the Madras edition believed [probably on the authority of Muttusvāmi Dīkṣita (II) owner of the manuscript] that theirs was the only manuscript of CDP in evidence, the one from which Bhatkhande copied must have been lost by 1934. Also, Muttusvāmi Dīkṣita (II) must have heard his father Subbarāma Dīkṣita speak of Bhatkhande's copying the CDP or seen the latter copy a manuscript when he was too young to distinguish.

(x) *Extraction by Tulaja*

Tulaja extracts from CDP in his Saṅgītasārāṁṛta as follows:

<i>Tulaja</i>	<i>CDP</i>	<i>Topic</i>	<i>Extent</i> ( <i>hemistichs</i> )
9:66	3.68-72ab	only ṣaḍjagrāma remains	10
9:67, 68	5.3cd-16	rāgadaśaprāṇa	27
11:121-122 I	1:13cd-152	vīṇā-prakaraṇam	280
12:154	9.7	prabandha definition	2
12:154-158	9.55cd-111	prabandhas-description	111

In this way Tulaja draws upon 430 hemistichs from CDP in passages which are continuous except in the prabandha-prakaraṇa:



For CDP 9.7ab: '*bbedaḥ siddhas tataḥ kāryam prabandhasya nirūpanam*' is found in Tulaja. For CDP 9.70cd Tulaja has '*athoddeśakramenaīṣām lakṣaṇam pratipādyate*'.

CDP 9.101cd-103 is athetised by Tulaja, who borrows literally from CDP for uddeśa and for description of only the seven prabandhas of the medinī class, viz. śrīraṅga, śrīvīlāsa, pañcabhaṅgi, pañcānana, umātilaka, karaṇa and sinhalīla.

The variant readings offered by Tulaja are by and large, small but meaningful, and generally deviate from both the Madras and Poona editions, thus suggesting yet another line of textual transmission. These variants are included in Pāṭhavimarśa (Text-Critical Comments) under 'Tulaja'.

(xi) *Extraction in Saṅgītasampradāyapradarśinī (SSP)*

In the course of his presentation of music theory in his SSP in a chapter entitled 'Lakṣaṇa-saṅgrahamu', Subbarāma Dīkṣita quotes from some earlier treatises on music for authority: Svaramelakalānidhi (śruti allocation of svaras: 6, pratinidhi svaras: 26, mutual exclusivity of śuddha gāndhāra -pañcaśruti riṣabha and śuddha niṣāda-pañcaśruti dhaivata: 27), Rāgavibodha (vādī etc.: 9), Saṅgītaratnākara (gāndhāragrāma: 12), gamaka: 16, rāga: 28, ṣaḍja to be taken as graha and amśa unless otherwise stated in rāgas: 29, Nāṭyaśāstram (two grāmas: 12), Saṅgītapārijāta (ṣaḍjagrāma is the best among the three grāmas: 12; sampūrṇa, ṣaḍjāva and auḍuva melas: 18, rāga: 28) jyotiṣa (kaṭapayādi device: 24), indeterminate (gamaka: 18, tāladaśaprāṇa: 35, seven sulādītālas: 38, definition of gīta: 47; Svararāgasudhārāsa(?): strokes on the vīṇā string for syllabic and nonsyllabic content in melody: 47).

Besides the foregoing works, SSP has the following quotations from CDP.

SSP	CDP	Topic	Extent (hemistichs)
:9	3.144cd-147	mutual saṁvādins	7
:9	3.149-150	mutual vivādins	3
:12	3.69, 72ab	only ṣaḍjagrāma remains	3
:12	3.73ab, 3.73 cd	mūrchanā	2
:16	3.117cd-121ab	gamaka	7
:22	4.104ab	illustration of 22 śrutis in each mela	1
:24	4.91-92ab	defence of 72 melakarta scheme	3
:28	5.3cd-4ab	rāga daśaprāṇa	2
:42	6.2ab-6cd	ālāpa	7

Thus the SSP extracts a mere 35 hemistichs from CDP, which is rather surprising because it claims to be based on, and in elucidation of, VM. It may be noted, however, that SSP draws upon what it believed to be was VM's CDP

for *rāgalakṣaṇa*, viz. MRL and its illustrations of *gīta* throughout a belief which was probably held by Muddusvāmi Dikṣita and Rāmasvāmi Dikṣita also.

The following text-critical comments may be offered in respect of the above extractions in SSP.

CDP	SSP
3.69ab, 69cd	: interchanged in SSP: 12
3.69c: <i>grāmo</i>	<i>grāme</i> , SSP: 12
3.117c: <i>svarasya kampo</i>	: <i>svarasvaram hi</i> ! <i>ibid.</i> :16, by graphic deterioration
3.118ab <i>-gatacchāyāma-</i>	: <i>gatācchāyaha-</i> , <i>ibid.</i> <i>loc.cit.</i>
3.119a <i>tirupaḥ</i>	: <i>tirupa</i> <i>ibid.</i> <i>loc.cit.</i>
4.91b <i>locano'pi</i>	: <i>locane'pi</i> <i>ibid.</i> <i>loc.cit.</i>
4.91c <i>tasmād yathaika</i>	: <i>tasmād yad eka-</i> <i>ibid:</i> 24
4.91d <i>varṇāḥ</i>	: <i>varṇā</i> <i>ibid.</i> <i>loc.cit.</i>
4.94b <i>vimśatim ta-</i>	: <i>vimśatista</i> <i>ibid:</i> 22
5.3c <i>grahāṁśau</i>	
<i>mandratārau ca</i>	: <i>grahāṁśamandratārās ca</i> , <i>ibid:</i> 28
5.4a <i>atha</i>	: <i>abhi</i> <i>ibid.</i> <i>loc. cit.</i>
6.2c <i>ākṣiptikaiva</i>	: <i>ākṣiptikeva</i> , <i>ibid:</i> 42
6.2d <i>-nāyatta-</i>	: <i>-nāyitta-</i> <i>ibid.</i> <i>loc. cit.</i>
6.4b <i>-vardhanī</i>	: <i>vardhinī</i> , <i>ibid.</i> <i>loc.cit.</i>
6.6d <i>saṁjñitā</i>	: <i>saṁjñikā</i> <i>ibid.</i> <i>loc. cit.</i>

(xii) *Extraction by Wazalwar*

Vidyadhar Vyankatesh Wazalwar, Professor of Saṅgīt Bhavan of the Vishva bharati has brought out a critique of the CDP in hindi. He perceives the CDP as a basic work in Indian music, of much common interest to musicians and musicologists of both the North and the South. Like Bhatkhande, he is mainly attracted to the CDP because of its focus on mela-janya scheme which still remains a viable basis of organisation and classification of the total melodic corpus of Indian music. In his systematic and detailed critique of the CDP, Wazalwar brings a refreshing viewpoint of a musicologist of the Hindustani music system. He frequently quotes verbatim from the CDP and offers an occasional text-critical comment. He does not mention which edition of the CDP he has used as source but it is clear, that though he is familiar with Bhatkhande's works, he has taken the Madras edition of CDP as his source; for, it is the only available *impressi typis* which contains the whole available text; besides, CDP is quoted on pp. 69, 76, 102, 125 and 130, documented in respect of not only chapter and verse numbers but also the page numbers, which uniquely coincide with only those of the Madras edition. The quotations



are literally faithful to this edition and therefore do not offer room for text-critical comments. So it suffices here to document the quotations from CDP in respect of the page numbers of 'Caturdaṇḍiprakāśikā-saṭikā Vivecan' of Wazalwar. [Numbers before (:) are those of chapter and verses of CDP; page numbers of the Vivecan follow (:)]

1.11,12:20	5.5ab: 78	8.56ab: 92	9.372-375: 130
1.20: 20	5.5cd-8ab: 56	8.61: 93	9.376: 131
1.31: 20, 27	5.8cd-14: 57	9.7abc: 94	9.380cd: 132
1.34cd-35:20	5.15, 16ab,17cd:58	9.11cd: 95	9.383cd: 132
1.38ab: 27	5.16: 70	9.13: 95	9.384ab: 132
1.44cd-45ab: 21	5.42a: 60	9.26: 98	9.385cd: 132
1.89cd-91: 4	5.56cd: 63	9.27: 98	9.386ab: 132
1.96, 97: 13	5.88abc: 68	9.71cd: 102	9.387cd: 133
1.160, 164: 18	6.3: 74	9.72: 102	9.388ab: 133
1.172: 20	6.18: 77	9.73a: 102	9.402b.seq: 134
1.177: 19	6.20: 76	9.133: 106	9.408b: 134
2.1: 22	6.21ab: 76	9.134ab: 106	9.409a: 135
2.2a: 22	6.24cd: 77	9.151-154: 111	9.411a: 135
2.3: 23	6.25a: 77	9.209cd: 116	9.412a: 135
2.4, 6: 22	6.27cd: 76	9.210ab: 116	9.413a: 135
2.56, 57: 26	6.28: 76	9.274: 122	9.414acd: 135
3.104:38	7.1-7: nil.	9.275abc: 122	9.425: 137
3.109cd, 110,	8.15ab: 85	9.287b seq: 123	9.475: 142
114cd-116 :39	8.27cd: 86	9.321cd: 125	9.476d: 143
4.1cd: 44	8.32:89	9.365d: 129	9.477abd: 143
4.4: 55	8.45:89	9.366: 130	9.478: 143
4.46ab:47	8.55cd: 92	9.367ab: 130	

Three text-critical comments may be offered in respect of some statements made by Wazalwar: He exchanges 'kaiśiki' (1.96c) with 'kākalī' (1.97b) by conjectural emendation in consultation with K.M. Verma. This seems to be unwarranted in view of '*pūṭhe'pi kecit kaiśikyāḥ parva brasvam*' in 1.97cd. His emendation of 'dvitīyam' (4.4) to 'tṛtīyam' is sound and has been carried out by the present editor also in the present edition as well as in his edition (and kannada translation) of CDP (:178). The definition of tryaśra varṇatāla, '*laghuś caiva*' (9.209c) needs to be emended to '*laghū caiva*' in order to accord with the reading in Saṅgītaratnākara (5.270:245) on which VM has depended in this part of the CDP.

### (xiii) Correspondences of CDP with Kallinātha

Kallinātha's Saṅgītakalānidhi, commentary on Śārngadeva's Saṅgītaratnākara, is quite influential and useful in understanding the latter. It has been widely used by

subsequent authorities on music and dance. This is especially true of VM in the prabandha-prakaraṇam of CDP. Such influence is studied at length in the Makhihṛdaya, and is obliquely useful in constituting the text of this prakaraṇa. It is so profound that some passages in CDP (e.g. 9.360, 365) bear literal correspondence with those of Kallinātha.

(xiv) *Correspondences of CDP with Saṅgītaratnākara*

CDP is original in its subject matter for the most part in chapters 1-7, except for a small portion in ch. 3. VM also makes a conscious effort in these chapters for originality in treatment and expression. This is why there is little correspondence between CDP and other precedent treatises. But CDP has nothing original to offer in the gīta-prakaraṇam in content or form. This is somewhat true of the prabandha-prakaraṇam, except for the scheme of classification and order of treatment of the prabandhas. CDP also accommodates classificatory and exegetical details from Kallinātha. VM is solely indebted to the Saṅgītaratnākara and its commentary Saṅgītakalānidhi for both subject matter in ch. 9 and the Saṅgītaratnākara alone for ch. 8 *in toto*. His borrowal or summary from Kallinātha is more extensive in ch. 9 than even from the Saṅgītaratnākara, and is by and large a versified recast of the former, just as that of his father Govinda Dikṣita's Saṅgītasudhā is in its prabandha chapter. Because of this greater dependence on Kallinātha, VM's direct borrowal from Saṅgītaratnākara is somewhat limited in the general or introductory parts of his ch. 9, and is sometimes even partial. VM also borrows, in ch. 9, the relevant tālalakṣaṇas from the Tālādhyāya (ch. 5) of the Saṅgītaratnākara, without acknowledgement.

Correspondences of CDP with Saṅgītaratnākara (SR) are noted below:

CDP	SR	CDP	SR
3. 65cd	1.4.2cd	16cd	318cd
66ab	3ab	17ab	319ab
66cd	4ab	17cd	319cd
67ab	4cd	18ab	320ab
67cd	5ab	18cd	320cd
73abc	8abc	19ab	321ab
120cd	3.88cd	20cd	323ab
121a	89a	21a	323c
121cd	89cd	21cd	324ab
122a	90a	22ab	324cd
125c	91a	22cd	325ab
135a	96c	23ab	325cd
137cd	1.3.48cd	23cd	326ab
138a	49a	24ab	326cd
8. 16ab	4.318ab	24c	327a



25a	327c	56ab	355ab
8.26ab	4.329ab	56cd	355cd
27a	330a	57ab	356ab
27cd	331ab	58ab	356cd
29cd	333cd	58cd	357ab
30ab	334ab	59ab	357cd
30cd	334cd	59c	358a
31ab	335ab	60ab	358cd
31cd	335cd	61ab	360ab
32ab	336ab	61cd	360cd
41ab	341ab	9.16ab	4.17cd
41cd	341cd	17ab	18ab
42ab	342ab	20ab	19ab
43cd	343cd	21cd	7cd
44ab	344ab	22ab	8ab
44c	344c	24c	9a
49ab	348cd	26ab	9cd
49c	349a	55cd	29ab
50ab	349cd	56a	29c
50cd	350ab	248b	77c
51ab	350cd	344c	5.290a
54ab	353ab	345a	283a
54cd	353cd	473cd	286ab
55ab	354ab	475cd	290ab
55cd	354cd		

(xv) *Correspondences of CDP with Saṅgītakalānidhi of Kallinātha (SK)*

CDP	Subject	SK
9.170A	paddhaḍī metre	under SR.4.295:328
9.230A	āryāgīti	" 4.205-209ab: 278
9.259abA	āryā	" 4.209cd-212ab: 281
9.275A	krauñcapada	" 4.221: 287
9.278A	kalahaṁsa	" 4.242-243: 297
9.314A	daṇḍaka	" 4.281: 321

(xvi) *Correspondences of CDP with Vṛttaratnākara (VR)*

CDP	Subject	VR
9.146	dodhaka metre	3. Samavṛtta-prakaraṇa-triṣṭubh-11: 85
9.287	toṭaka metre	3.47: 79

(xvii) *Correspondences of CDP with Svaramelakalānidhi*

VM condemns and confutes Rāmāmātya and his Svaramelakalānidhi vehemently in chs. 1 and 4 of the CDP. But he merely mentions or paraphrases the issues to be refuted from this treatise and gives no verbatim extracts or excerpts. So CDP bears no textual correspondence with this work.

(xviii) *Chronology of Sources*

An essential part of heuristics is chronological stratification of the sources employed for constituting a text.

The date of composition of CDP has been estimated at c.1655±5 A.D. (Section CDP, Introduction: 52-53). The earliest known reference to an extraction from CDP is in c. 1730 A.D. by Tulaja (CDP-T). At least two other copies of the work were in existence at this time, in possession of VM's (maternal) descendant, Veṅkaṭavaidynātha Dīkṣita (MV; CDP-V) and of another (paternal) grandson, Govinda Dīkṣita II (CDP-G) because they were given to Rāmasvāmi Dīkṣita in c. 1750 (±5) A.D. and c. 1790 (±5) A.D. respectively, and were inherited by Subbarāma Dīkṣita who refers to an older and a more recent copy of the work in 1904 A.D. (SSP: 25, 185). It cannot be said whether CDP-V or CDP-G is the older unless MV and GD II had made the copies themselves or had copies made for themselves, in which case CDP-V may be about a generation older. If both had inherited the copies, possession by an older person does not necessarily make his copy older. CDP-T must have been made in or before 1730 A.D. but has left no trace, except for its extraction in TSS.

Subbarāma Dīkṣita himself has extracted from CDP in his SSP from the older copy of the CDP (SSP: 25); a meagre 25 hemistics are extracted, of which some minor 14 variants occur: these are largely corruptions and quite inconclusive as to whether their exemplar is of the Madras or of Poona edition. At about the same time when SSP was published, Bhatkhande copied from an exemplar of CDP, other than that of the Madras edition, in possession of Muttusvāmi Dīkṣita (II) and published his *Srīmallakṣya saṅgītam* in 1910 in which he has extracted passages from CDP. His copy of CDP served as the exemplar for the Poona edition of CDP in 1918. This edition offers numerous variants to the readings in the other copy of CDP which Subbarāma Dīkṣita and subsequently his son Muttusvāmi Dīkṣita (II) possessed and which served as the sole source for the publication of CDP as the Madras edition in 1934. The editors of the Madras edition are aware (Preface: vi) that Bhatkhande copied 'from the above (i.e. Muttusvāmi Dīkṣita II's) manuscript' but are totally silent as to how or why these two editions differ widely and significantly on so many readings. Wazalwar brought out his critique of the CDP in 1970, basing it entirely on the Madras edition. I have brought out an edition and kannada translation of



the work in 1978, adopting the Madras edition as the exemplar. The question crucial to this heuristics, whether CDP-V or CDP-G is older and, which of them served as sources for the Madras and Poona editions respectively cannot be answered satisfactorily on the basis of presently available information.

(xix-xx) *Recensio and Emendation*

No satisfactory recensio of the CDP can be carried out in the absence of manuscript sources. Causes of corruption-involuntary, semivoluntary or voluntary-in the printed sources cannot be readily discerned. Only the following few may be noted in passing: there is an assimilation of a termination in yeḍupu+iti =yeḍupiti (CDP.6.4), wherein yeḍupu is substituted for the correct, vernacular (dravidian) word 'eḍupu' or 'eḍuppu'. VM has on occasion attempted abridgement of his sources, mainly SR; this has resulted in opacity, obscurity, ambiguity or confusion. Such instances are noted in the Text Critical Comments. There are at least three instances of lacuna in the Madras edition due to transmissional loss. Some instances of hypermetry are observed and no attempt has been made by the respective editors to restore the metre. Otherwise, the available text appears to be continuous and consistent, with no indications of substitution, interpolation, inflation or transposition.

The tenuousness of collative sources of CDP has necessitated emendation, especially conjectural emendation, which is however, kept to a bare minimum and applied only after exhausting the possibilities of interpretation of existing textual or variant readings. Every attempt is made not to violate the intrinsic character of a reading. It is attempted only if there is a drastic discontinuity or inconsistency in a given passage, or when greater clarity or consistency may be accomplished, and is applied by and large to meet the requirements of metre or of the disciplinal (i.e. musicological) doctrine.

A conscious effort has been made, when applying conjectural emendation, to find a middle path between the extreme approaches of the conservative view ('*sthitasya gatiś cintanīyā*') and the liberal view; it is applied within the limits of extrinsic and intrinsic probabilities, with a somewhat greater weight given to intrinsic probability in view of the technical nature of the work. Editorial preference and prejudices are sought to be avoided. When conjectural emendation is applied to fill lacunae, an appeal is made to the editor's perception of VM's literary and musicological style. Some of these perceptions are set forth in Introduction:vi. CDP: Style (:47-49). This appears to be uniform, in general, with the style and method which VM has employed in his other works, the Vārtikābharaṇa and the Śulbamīmāṃsā.

(xxi) *Text-Critical Comments*

The apparatus criticus of each prakaraṇa of the CDP is organised into Text-Critical Comments. The availability of such comments, (TCC) and of Critical and Explanatory Notes (CEN) is indicated at the bottom of the page carrying the relevant translation. Each verse, textual or cited, is analysed into four quarters designated respectively as a b c d to serve as a base for reference in the critical Introduction, Text-Critical Comment, Commentary on the CDP (Makhīhṛdaya), Critical and Explanatory Notes etc.

While Text-Critical Comments form a distinct and separate part of this work, they also appear in the Lower Textual Criticism in respect of sources such as BLS, TSS, SSP etc. These also are accommodated in the Text-Critical Comments. It consists of variant readings, reasons for their admission or rejection, translation of significant variants, discussion of weak readings, lacunae, athetisations, abridgements and their effects, metrical aberrations and reasons therefor, conjectural emendations, conjectural filling up of lacunae, their reasons etc. It also contains occasional comparison of names and readings in testimonia and parallel works besides conceptual parallels and correspondences.

In recording variant readings, the signs (?) and (!) are used to indicate doubtfulness and absurdity respectively. The asterisk (\*) placed before a word indicates that the word occurs in the exemplar as *apapāṭha* (corrupt) and has been replaced with its emendation in the constituted text. A second manu in the Poona edition is treated as a Text Critic or Revisor and the additions, variants and corrections offered therein are admitted under 'sec.m'. Implicit editorial activity in earlier editions such as division of text with headings, subheadings, notated illustrations for definitions, supply of tabular forms, etc. is noted wherever possible in order to distinguish it from the intrinsic, original text. Comments and explanations offered by previous editors are acknowledged. The citations made in the CDP with or without acknowledgement are traced, checked and verified in the original sources and variants, if any, are recorded. Lacunae are discovered, filled up and such passages are also translated. Opacity, obscurity, ambiguity, abridgement, contraction etc. occurring in the textus constitutio are made overt and are sought to be elucidated in the Text-Critical Comments. Similarly, discrepancies between uddeśa (enumeration or listing) and lakṣaṇa-kathana (description) occurring in the text are noticed, and wherever possible an attempt is made to reconcile them.

*Śloka* numbers and respective *pādas* for which Text-Critical Comments (TCC) are available are given at the bottom of the recto (translation) pages to facilitate ready reference.



(xxii) *Translation*

In sanskrit works in verse, if the sense is selfcontained in a single śloka (with subject and predicate), it is called muktaka. But if the governance of subject and verb is carried through, and the meaning is completed in two, three, four, or five to fourteen ślokas, such śloka groups are respectively designated sandānitaka, viśeṣaka, kalāpaka and kulaka. A set of ślokas consisting of only muktakas is called koṣa (Rudraṭa, Kāvyaśāstrakāra 16.36 and comm. by Namisādhū: Hemacandra, Kāvyaśāstrakāra, 8.10-13). CDP provides numerous instances of koṣa, sandānitaka, viśeṣaka and a few of kalāpa. In translating the text the sentence, not the śloka, is taken as the unit. Thus the quarters a b c d of consecutive ślokas are clustered together to yield selfsufficient meaning so as to facilitate intelligible translation. If a variant is significant, it also is translated in the Text-Critical Comments so that it could generate a different semantic construction or direction.

Every care has been exercised to preserve the accuracy of the keywords in the text in translation without sacrificing readability. Technical terms are translated at their first appearance and are subsequently retained in the original sanskrit. Word sequence in the original is preserved in translation where feasible, so as to serve the location of a word and its translation. A word taken from a next śloka in order to complete the sense is shown with an asterisk (\*) in the translation. In cases where a keyword carries many similar or approximately similar meanings, the one deemed to fit the context best is admitted into the translation and the others are given in the commentary. Wherever it is felt that the translation does not fully convey the force of a word in the original, such a sanskrit word is also included immediately within angular brackets (< >). Words which render explicit an implied or intended meaning, are shown in square brackets ([ ]). Explanatory words which explain the context, obviate obscurity, or elucidate are given in ordinary brackets ( ). The distinction between square and ordinary brackets is not always rigorously maintained but a conscious effort is made, however, to avoid translator's own interventions in the form of theories, interpretations, beliefs, preferences or prejudices. If a passage in the text persists in remaining opaque, elucidation is sought from a testimonium known to the autor, VM.

Special care is exercised in making the translation continuous, coherent and readable. The passive voice, which is natural and convenient to sanskrit, is generally converted to the active voice. Such verbal forms as nirūpitaḥ, nirūpyate, smṛtaḥ, samanvitaḥ, pra/kīrtitaḥ, pracakṣmahe, pratipādyate, ucyate, uḍīryate, abhidhiyate, iti sthitiḥ, iṣyate are construed as synonymous in force for translation in which the verbal forms stated, elucidated, asserted, declared, asseverated, enunciated, affirmed, described, said, mentioned, delineated,

depicted, defined, propounded, expounded etc. are employed in approximate, synonymous equations. Some passive verbs, benedictives, potentials etc. are freely translated into imperatives, e.g. nibaddhyate, parikalpayet.

(xxiii) *Critical and Explanatory Notes and Indices*

VM is a polymath therefore, explanation, discussion, criticism etc. of his nonmusical allusions and references are needed, however briefly. All such allusions, references and information have been compiled into a separate, independent part entitled 'Critical and Explanatory Notes including Prosody and Yajña' (CEN) which is included in the present volume so that such material would not obtrude on the continuity of the musicological commentary on the CDP. The *śloka* numbers and the respective *pādas* for which these notes (abbreviated to CEN) as well as Text-Critical Comments (TCC) are available are shown at the bottom of the following recto (translation) pages of the present volume to facilitate ready reference.

The appendix (*anubandha*) given at the end of the present volume contains five sanskrit-alphabetical indexes to i. general authorities ii. names (authors and others) iii. technical terms iv. half verses and v. quoted half verses, pertaining to the text of the CDP. Location of the indexed materials is sought here to be narrowed down to a specific verse occurring in a given page (rather than to the whole page) by adopting two devices: Firstly, each translation page carries at its top left corner three items of information viz. number of the chapter, name of the chapter and number of first and last *ślokas* in that page. This limits the search at the first step to only a small number of *ślokas*. Secondly, in each index every reference carries the sign (:). The number *preceding* this sign gives the number of the page in which the entry is found. The number *following* this sign the number or numbers of the *śloka* or *ślokas* in which the entry of the index occurs within that page. If there are two or more such *ślokas*, they are separated by commas (.). The end of such references in that page is shown by the sign (;). This may be illustrated as follows:

1. सामान्याकरानुक्रमणी : अस्माभिः १३२:६७; १३८:११७; १४२:१४१.....२०६:१३१, १३५, १३८; २०८:१४२, १४६, १५०....  
अस्माभिः occurs on p. 132 in śl. 67, on p. 138 in śl. 117, on p. 142 in śl. 141....  
on p. 206 in śl. 131, 135 and 138, on p. 208 in śl. 142, 146, 150.....
2. नामानुक्रमणी : मतङ्ग २२०:२; २२४:३४; २६०:३२; ३१२:३२८....  
The name मतङ्ग occurs on p. 220 in śl. 2, on p. 224 in śl. 342 on p. 260 in śl. 32, on p. 312 in śl. 328.....
3. विशेषपदानुक्रमणी : आर्या २६४:६०; २९८:२५५, २५६, २५८, २५९, २६०, २६२; ३००:२६४.  
The technical word आर्या occurs on p. 264 in śl. 60 and on p. 298 in the śl. 255, 256, 258, 259, 260, 262, and also on p. 300 in śl. 264.



4. श्लोकार्थानुक्रमणी : अग्राम्यः सुकुमाश्च ३१४:३५१

The half verse अग्राम्यः सुकुमाश्च occurs on p. 314 in śl. 351.

5. उदाहनश्लोकार्थानुक्रमणी : इह हि भवति दण्डकार ३५०:३१४A. हला ७/३७ व्या.

The verse line beginning with इह हि भवति दण्डका occurs on p. 350 in the śl. 314A and is quoted from Halāyudha Bhaṭṭa's Mṛtasañjivānī, comm. on iṅgalacchandās, 7.37

It is hoped that this reader-friendly innovation will be found to be useful.

#### (xxiv) *Commentary*

The commentary on CDP is—somewhat hopefully—called Makhīhṛdaya and is fashioned differently from the present writer's commentaries on SR, Vīṇālakṣaṇa, Nartananirṇaya etc. The method employed is not the conventional one found generally in Sanskrit works viz. using a lemma of the original text as a focus or nucleus for definition, gloss, elucidation, explanation, comparison, contrast and also for discussion, interpretation, inquiry, argument, dialectic etc. Makhīhṛdaya aims at performing all these functions but is also an independent treatise on VM's contribution to music. It is issued as a separate volume, selfsufficient in scope and function, but totally based on CDP. In this sense, therefore, the word 'commentary' is used here in its most liberal and eclectic meaning to comprehend the whole spectrum of the above semantic modes and functions.

Makhīhṛdaya, by far the longest part of the present trilogy, draws upon a wide range of disciplines adjacent or relevant to musicology. But it is entirely a *musicological* commentary on CDP. Because of the considerable distance between this Introduction and the Makhīhṛdaya, it is thought advisable to repeat, summarise or anticipate in the critical Introduction some relevant material from the commentary. It is hoped that no apology is needed for such repetition. Makhīhṛdaya carries its own separate introduction.

चतुर्दण्डीप्रकाशिका

मूलग्रन्थः आङ्ग्लभाषान्तरश्च

CATURDANḌĪPRAKĀŚIKĀ

TEXT AND ENGLISH TRANSLATION



## प्रथमं वीणाप्रकरणम्

### १. उद्देशः

चतुर्णां पुरुषार्थानां त्यागं यस्मात् करोत्यतः ।  
त्यागराज इति ख्यातं सोमास्कन्दमुपास्महे ॥ १ ॥  
सङ्गीतशास्त्रं विततं समालोड्य धिया स्वयम् ।  
विधत्ते वेङ्कटमखी चतुर्दण्डीप्रकाशिकाम् ॥ २ ॥  
अस्यां वाग्गेयकारैकसङ्गीवनसुधानिधौ ।  
आद्यं वीणाप्रकरणं श्रुतिप्रकरणं ततः ॥ ३ ॥  
स्वरप्रकरणं पश्चान्मेलप्रकरणं ततः ।  
ततो रागप्रकरणालापप्रकरणे क्रमात् ॥ ४ ॥  
ठायप्रकरणं चाथ गीतप्रकरणं ततः ।  
प्रबन्धानां प्रकरणं तालप्रकरणं ततः ॥ ५ ॥  
दशप्रकरणोपेता कृतिर्विद्वदलङ्कृतिः ।  
तत्रापि प्रथमोद्दिष्टं वीणालक्षणमुच्यते ॥ ६ ॥

### २. वीणाप्रभेदाः

सा च वीणा त्रिभेदेति लक्षणज्ञाः प्रचक्षते ।  
शुद्धमेलाख्यवीणाऽऽद्या द्वितीया मध्यमेलका ॥ ७ ॥  
तृतीया रघुनाथेन्द्रमेलवीणा प्रकीर्तिता ।  
प्रत्येकमेतास्तिस्त्रोऽपि वीणाः स्युर्द्विविधा मताः ॥ ८ ॥  
एकैकरागसम्बन्धिस्वराणां मेलनं यया ।  
मध्ये तारे च सा त्वेकरागमेलाभिधा स्मृता ॥ ९ ॥  
मध्ये तारे च सकलैः स्वरैर्युक्ता तु या भवेत् ।  
सा सर्वरागमेलाख्या वीणेति स्मर्यते परा ॥ १० ॥

## CHAPTER I. VĪṆĀ

### 1. Contents

- 1 We adore [the Lord] Somāskanda Who, because He gives away (to the individual souls) the fourfold objects of endeavour, is renowned as Tyāgarāja.
- 2 Venkaṭamakhin, having rummaged the extensive science of music with his own intellect, composes the [treatise] *Caturdaṇḍīprakāśikā*.
- 3 In this (veritable) ocean of life-restoring ambrosia of music composes the first chapter [is] on *vīṇā*, then the chapter on *śruti*.
- 4 After this, the chapter on *svara*; then the chapter on *mela*; next, in order [occur] the two chapters on *rāga* and *ālāpa*.
- 5 And then, the chapter on *bhāya*; next the chapter on *gīta* [followed by] the chapter on *prabandhas*; then the chapter on *tāla*.
- 6 [Thus] this work, an adornment unto scholars, consists of ten chapters. Of these, the theory of *vīṇā*, listed as first above will be described.

### 2. Vīṇā Varieties

- 7 Theorists aver that the *vīṇā* is of three kinds; the first is named *śuddhamela* (*vīṇā*): the second, *madhyamela*.
- 8 The third is renowned as *Raghunāthendramela-vīṇā*. Each of these three *vīṇās* is opined to be of two varieties.
- 9 That in which the *svaras* (i.e. frets) relating to each individual *rāga* are set (separately) in the middle and upper registers is called *ekarāgamela-vīṇā*.
- 10 The other, which has all the *svaras* in the middle and upper registers is said to be *sarvarāgamela-vīṇā*.



मध्यमेलाख्यवीणायां तृतीयो भेद इष्यते ।  
 पूर्वतन्त्रीत्रयं त्यक्त्वा षड्जयुक्तां चतुर्थिकाम् ॥ ११ ॥  
 तन्त्रीं त्रिस्थानसारीभिर्योजयेत् सैकतन्त्रिका ।  
 किञ्चिद्दीर्घः प्रवालः स्यादस्यां त्रिस्थानशुद्धये ॥ १२ ॥

### ३. शुद्धमेलवीणायां एकरागमेलप्रभेदः तन्त्रीणां स्वरयोजनम्

तत्रादौ शुद्धमेलाख्यवीणाया लक्ष्म चक्ष्महे ।  
 लक्ष्यज्ञेन प्रवीणेन निर्मितायां तु शिल्पिना ॥ १३ ॥  
 वीणायामुपरिस्थाने चतुस्तन्त्रीः प्रसारयेत् ।  
 पित्तलारचिते चाद्यद्वितीये लोहजे परे ॥ १४ ॥  
 पार्श्वोपरिस्थितन्त्रीणां वामे चतसृणामपि ।  
 आद्यायां मन्द्रषड्जाख्यं स्वरं तन्त्र्यां नियोजयेत् ॥ १५ ॥  
 ततः पञ्चमनामानं द्वितीयायां निवेशयेत् ।  
 तृतीयायां तन्त्रिकायां मध्यषड्जं निवेशयेत् ॥ १६ ॥  
 मध्यमध्यमनामानं तुरीयायां निवेशयेत् ।  
 तिसृणां पार्श्वतन्त्रीणां स्वरयोजनमुच्यते ॥ १७ ॥  
 आद्या टीप्यभिधा तारषड्जतुल्यध्वनिर्भवेत् ।  
 द्वितीया तन्त्रिका ज्ञेया मध्यपञ्चमसम्मिता ॥ १८ ॥  
 तृतीया मध्यषड्जेन सम्मिता झल्लिकाऽभिधा ।  
 तिसृणामपि चैतासां श्रुतिसंज्ञा प्रकीर्तिता ॥ १९ ॥

### पर्वणां सन्निवेशः

पर्वणां सन्निवेशोऽथ वक्ष्यते लक्ष्यसम्मतः ।  
 मेरोः पुरस्तात् पर्वाणि षट् क्रमेण निवेशयेत् ॥ २० ॥  
 षट्सु तेष्वद्यया तन्त्र्या मन्द्रषड्जाभिधानया ।  
 क्रमेण शुद्धरिषभः शुद्धगान्धारकस्तथा ॥ २१ ॥  
 साधारणाख्यगान्धारो गान्धारोऽन्तरसंज्ञकः ।  
 शुद्धमध्यमनामा च वरालीमध्यमस्तथा ॥ २२ ॥

- 11ab A third variety of *madhyamela* is [also] described:  
 11cd-12 Omitting the first three strings, [if] the fourth, *ṣaḍja*-bearing string is set with keys for (*svaras* of all) three registers, it is *ekatantrī-* (*vīṇā*). Its neck <*pravāla*> is a little long(er) for the sake of purity (of *svaras*) in three registers.

### 3. Śuddhamela-vīṇā: Ekarāgamela Accordatura

- 13ab Of these, we shall first describe the characteristics of the *vīṇā* called *śuddhamela*.  
 13cd-14 In a *vīṇā* constructed by an expert craftsman <*śilpinā*> who [also] knows well the [musical] practice, four strings should be stretched taut on the upper side. The first two (of these) are of brass; the other two, of steel.  
 15 Of [these] four, [lying] to the left of the (three) strings on the side, the *note* named *ṣaḍja* of the lower register is installed in the first string.  
 16-17ab Then the [*svara*] named *pañcama* should be placed in the second string. *Ṣaḍja* of middle register is placed in the third string. The [*svara*] named *madhyama* of the middle register should be located in the fourth [string].  
 17cd The accordatura (i.e. system of tuning) of the side strings will be [now] described.  
 18 The first (i.e. lowest string) called *ṭīpi* is [made] equal in sound to *ṣaḍja* of the upper register. The second [string] should be understood to contain *pañcama* (*svara*) of the middle register.  
 19 The third, bearing *ṣaḍja* of the middle register is named *jhallikā*. These three are [together] renowned as '*śruti*' (strings).

### Placing of Frets

- 20 The placing of frets (on the *śuddhamela* keyboard) will be described [now] in accordance with [musical] practice. Six frets should be placed consecutively after the nut <*meru*>.  
 21-23a In the first string named [i.e. bearing] *mandra ṣaḍja*, *śuddha ṛṣabha*, similarly *śuddha-gāndhāra*, the *gāndhāra* called *sādhārāṇa*, the [*gāndhāra*] named *antara*, [the *svara*] named *śuddha-madhyama*, likewise *varālī-madhyama*-these *svaras* are generated in (this) order at the six frets.



इति स्वराः प्रजायन्ते तन्त्र्या चाथ द्वितीयया ।  
 मन्द्रपञ्चमनादिन्या षट्सु तेष्वेव पर्वसु ॥ २३ ॥  
 शुद्धश्च धैवतः शुद्धो निषादश्च ततः परम् ।  
 कैशिक्याख्यनिषादश्च काकल्याख्यनिषादकः ॥ २४ ॥  
 षड्जर्षभौ च जायन्ते व्यक्तमेते स्वराः क्रमात् ।  
 मध्यषड्जनिनादिन्या तन्त्र्या चाथ तृतीयया ॥ २५ ॥  
 सर्वेष्वेतेषु ये जातास्तान् स्वरान् कथयाम्यहम् ।  
 शुद्धावृषभगान्धारौ तथा साधारणाभिधः ॥ २६ ॥  
 गान्धारोऽन्तरसंज्ञश्च शुद्धमध्यम एव च ।  
 वरालीमध्यमश्चेति जायन्ते क्रमशः स्वराः ॥ २७ ॥  
 मध्यममध्यमनादिन्या तन्त्र्या चाथ तुरीयया ।  
 षट्सु पर्वसु चैतेषु स्वरान् समभिदध्महे ॥ २८ ॥  
 वरालीमध्यमः पूर्वः पञ्चमः शुद्धधैवतः ।  
 ततः शुद्धनिषादश्च कैशिक्याख्यनिषादकः ॥ २९ ॥  
 काकल्याख्यनिषादश्चेत्येते स्युः क्रमशः स्वराः ।  
 अस्यां तुरीयतन्त्र्यां यः काकली षष्ठपर्वजः ॥ ३० ॥  
 तदग्रे सप्त पर्वाणि यथायोगं निवेशयेत् ।  
 तेषां प्रवाले दीर्घाणि त्रीणि पर्वाणि विन्यसेत् ॥ ३१ ॥  
 सरिगाख्यास्त्रयस्तत्र प्रजायन्ते स्वराः क्रमात् ।  
 पीठे ह्रस्वानि पर्वाणि चत्वारि विनिवेशयेत् ॥ ३२ ॥  
 एतेषु मपधन्याख्याश्चत्वारः स्युः स्वराः क्रमात् ।  
 शुद्धमध्यमदं ह्रस्वं पर्व पीठे यथा भवेत् ॥ ३३ ॥  
 तथा प्रवाले पीठं च वैणिकैर्विनिवेश्यताम् ।  
 एकं सर्वोत्तरं ह्रस्वं पर्व पीठे निवेशयेत् ॥ ३४ ॥  
 तत्रातितारषड्जाख्यो द्वाविंशोऽपि स्वरो भवेत् ।  
 लक्ष्यज्ञैर्गृह्यते सोऽयं रक्तिलाभैकलोभतः ॥ ३५ ॥  
 शुद्धमेलाख्यवीणायां एतत्पर्वाष्टके पुनः ।  
 द्वौ षड्जौ पञ्चमश्चेति ध्रुवं पर्वत्रयं सदा ॥ ३६ ॥  
 अन्यानि पञ्च पर्वाणि तत्तद्रागानुसारतः ।  
 क्रमाद् रिगमधन्याख्यस्वरोत्पादनसिद्धये ॥ ३७ ॥

- 23b-25ab Then, in the second string sounding *mandra* (i.e. lower register) *pañcama*, *śuddha-dhaivata*, then *śuddhā-niṣāda*, *kaiṣikī-niṣāda*, *kākalī-niṣāda*, *ṣaḍja* and [*śuddha*] *ṛṣabha*-these *svaras* are clearly generated in (this) order at the selfsame six frets (respectively).
- 25cd-27 I shall now describe such *svaras* as are generated at all these [frets] on the third string sounding *ṣaḍja* of the middle register: *śuddha ṛṣabha*, *śuddha-gāndhāra*, *sādhāraṇa* (*gāndhāra*), *gāndhāra* named *antara*, similarly *śuddha-madhyama*-(these) *svaras* are generated in (this) order.
- 28 We shall now name the *svaras* [generated] at these (selfsame) six frets on the fourth string which sounds *madhyama* of the middle register:
- 29-30ab First, *varālī-madhyama*; (then) *pañcama*, *śuddha-dhaivata*, then *śuddha-niṣāda*, *kaiṣikī*-named *niṣāda* and *kākalī*-named *niṣāda*-these are respectively the *svaras*.
- 30cd-31ab After the *kākalī* (*niṣāda*) produced at the sixth fret in this fourth string, seven (more) frets should be placed according to requirements.
- 31cd-32ab On their keyboard, three long frets are fixed; therein, the three *svaras* denoted by sa, ri, ga are generated in order.
- 32cd-33ab On a (respective) platform <*pīṭha*> (for each), four short frets should be placed. The four *svaras* denoted by ma, pa, dha, ni occur in these [frets] respectively.
- 33cd-34ab Vīṇā players should fix a short fret on a platform such that *śuddha-madhyama* is obtained.
- 34cd-35 A short fret should be placed on a platform after all the others (frets). Therein occurs the twenty-second *svara* called *atitāra-ṣaḍja*. It is used by practical exponents in [their] craving for [musical] appeal.
- 36 Again, among these eight frets in the *śuddhamela-vīṇā*, the three frets (for) the two *ṣaḍjas* and (one) *pañcama* should be made immovable, always.
- 37-38ab The other five frets should be so placed by the experts as to generate suitably (the particular denomination of each of) ri, ga, ma, dha and ni in accordance with (the requirements) of the respective *rāga*, after producing (each *svara* by trial).



उत्पाद्योत्पाद्य वेश्यानि यथायोगं विचक्षणैः ।  
 सर्वाण्याहत्य दीर्घाणि नव ह्रस्वानि पञ्च च ॥ ३८ ॥  
 एषैकरागमेलाख्यवीणैवं सति जायते ।

#### ४. शुद्धमेलवीणायां सर्वरागमेलप्रभेदः

अस्यां तुरीयतन्त्र्यां यः काकली षष्ठपर्वजः ॥ ३९ ॥  
 तदग्रे शुद्धविकृतस्वराणां द्वादशात्मनाम् ।  
 सिद्धयै द्वादशपर्वाणि विनिवेश्यानि वैणिकैः ॥ ४० ॥  
 अतिताराख्यषड्जार्थं ह्रस्वं चान्यत् त्रयोदशम् ।  
 तेषु प्रवाले दीर्घाणि पञ्च पर्वाणि विन्यसेत् ॥ ४१ ॥  
 अष्ट पर्वाणि पीठे तु ह्रस्वानि विनिवेशयेत् ।  
 अस्यां दीर्घाणि पर्वाणि मिलित्वैकादशाभवन् ॥ ४२ ॥  
 अष्टौ ह्रस्वानि पर्वाणि समजायन्त तत्र तु ।  
 तत् सर्वरागमेलाख्यवीणैवं सति जायते ॥ ४३ ॥  
 लक्षितैवं शुद्धमेलवीणा भेदद्वयान्विता ।

#### ५. स्वरविभागः

एतस्यामेव वीणायां स्वराणामेकविंशतेः ॥ ४४ ॥  
 निरूपयामः स्थानानि स्वरांस्त्रेधा विभज्य च ।  
 तत्रोपरिस्थितानां तु वामे चतसृणामपि ॥ ४५ ॥  
 आद्यया मन्द्रषड्जाख्यतन्त्र्या तावच्चतुःस्वराः ।  
 सङ्ग्राह्याः षड्जरिषभौ तथा गान्धारमध्यमौ ॥ ४६ ॥  
 पञ्चमाद्या न गृह्यन्ते तस्यां जाता अपि स्वराः ।  
 मन्द्रपञ्चमनामा यो द्वितीयायां निवेशितः ॥ ४७ ॥  
 तस्यां त्रयः स्वरा ग्राह्याः पञ्चमो धैवतश्च निः ।  
 षड्जादयो न गृह्यन्ते जाता अपि ततः परम् ॥ ४८ ॥  
 तदेवं मन्द्रके स्थाने स्वराः सप्त प्रदर्शिताः ।  
 अथ मध्यस्थानके तु तृतीयायां त्रयः स्वराः ॥ ४९ ॥  
 तुरीयायां तु चत्वारः सन्त्येवं स्थानगाः स्वराः ।  
 तत्र स्युर्मध्यषड्जायां मध्यषड्जादयस्त्रयः ॥ ५० ॥

38cd-39ab Adding all these, there are nine long (frets) and five short (frets).  
If this is (made) thus, then the *ekarāgamela-vīṇā* is born.

#### 4. Śuddhamela-vīṇā: Sarvarāgamela

- 39cd-40 Beyond the *kākalī* (*niṣāda*) produced at the sixth fret on the fourth string, twelve frets should be placed by *vīṇā* players in order to obtain the twelve *śuddha* (unmodified) and *vikṛta* (modified) *svaras*.
- 41 Another short fret, the thirteenth (should be placed) to obtain the *svara* called *atitāra-ṣaḍja*. Among these (thirteen), five long frets should be fixed on the keyboard.
- 42 Eight short frets should be situated on the platform. Thus, adding, its long frets are eleven.
- 43 Therein (on the keyboard) are born eight short frets. Thus is produced, then, the *sarvarāgamela-vīṇā*.
- 44ab Thus (so far) is described *śuddhamela-vīṇā* with its two varieties.

#### 5. Division of Svaras

- 44cd-45ab For the twenty-one *svaras* of the selfsame *vīṇā*, we shall define their registers (on the various strings) dividing them threefold.
- 45cd-46 Of the four upper strings on the left, only four *svaras* should be taken on the first string named *mandra-ṣaḍja* viz. *ṣaḍja*, *ṛṣabha*, *gāndhāra* and *madhyama*.
- 47ab The (three) *svaras* commencing with *pañcama* should not be taken even though they are generated there (on the same string).
- 47cd-48ab In the second string in which *mandra* (*sthāyi*) *pañcama* is situated, [only] its three *svaras* should be taken viz. *pañcama*, *dhaivata* and *ni(ṣāda)*.
- 48cd Even though the [four *svaras*] commencing with *ṣaḍja* are generated [in the same string], they are not taken.
- 49ab Thus (so far) are demonstrated the seven *svaras* of the *mandra* register.
- 49cd-50ab Then in the middle register (the first) three *svaras* in the third (string) and (the first) four in the fourth (string) are the *svaras* (to be taken). Thus are the *svaras* of this *sthāna*.

[स्वरा एव हि सङ्ग्राह्याः किं तु मपधन्यभिधाः]  
जाता अपि न गृह्यन्ते तदूर्ध्वं स्थानसिद्धये ।  
मध्यमध्यमनादिन्यां तुरीयायामपि स्वराः ॥ ५१ ॥  
चत्वार एव गृह्यन्ते मपधन्यभिधाः स्वराः ।  
मध्यस्थानगता एवं स्वराः सप्त प्रदर्शिताः ॥ ५२ ॥  
तस्यामेव तुरीयायां मध्यस्थाननिषादतः ।  
अग्रे षड्जादयः सप्त तारस्थानगताः स्वराः ॥ ५३ ॥  
सङ्ग्राह्या इति सप्तोक्तास्तारस्थानगताः स्वराः ।  
तन्मन्द्रमध्यताराख्यस्थानानां त्रितये स्वराः ॥ ५४ ॥  
प्रतिस्थानं सप्त सप्तैकविंशतिरीरिताः ।  
द्वाविंशमतिताराख्यं चतुर्थमपि षड्जकम् ॥ ५५ ॥  
लक्ष्यज्ञाः परिगृह्णन्ति रक्तिलाभैकलोभतः ।

#### ६. बयकाररामदूषणम्

स्थानप्रसङ्गे बैकाररामो बभ्राम तद्यथा ॥ ५६ ॥  
उपरिस्थचतुस्तन्त्रीष्वाद्यायां विनिवेशिते ।  
अनुमन्द्राख्यषड्जेऽस्मिन् स्वराः सरिगमाभिधाः ॥ ५७ ॥  
चत्वारः समुपादेयास्त्वनुमन्द्राख्यपञ्चमः ।  
द्वितीयायां निवेश्योऽत्र पधनीति त्रयः स्वराः ॥ ५८ ॥  
ग्राह्यास्ततोऽनुमन्द्राख्यस्थानगाः सप्त दर्शिताः ।  
स्वरास्तन्त्र्यां तृतीयायां मन्द्रषड्जो निवेश्यते ॥ ५९ ॥  
तस्यां सरिगनामानः सङ्गृह्यन्ते त्रयः स्वराः ।  
तुरीयायां तन्त्रिकायां निवेश्यो मन्द्रमध्यमः ॥ ६० ॥  
तस्यां तु मपधन्याख्याः सङ्गृह्यन्ते चतुःस्वराः ।  
मन्द्रस्थानस्वराः सप्त तदेवं दर्शिता इति ॥ ६१ ॥  
नैतत् सङ्गच्छते मन्द्रमध्यताराभिधानि हि ।  
त्रिस्थानानीति सकलसाङ्गीतिकमतस्थितिः ॥ ६२ ॥  
आद्यद्वितीययोस्तन्त्र्योः स्वराः सप्त त्वयेरिताः ।  
अनुमन्द्राभिधे स्थाने तृतीयकतुरीययोः ॥ ६३ ॥



- 50cd-51cd Only the three *svaras* beginning with *ṣaḍja* of the middle register, are to be taken in the *madhya-ṣaḍja* string; but though the ones named *ma*, *pa*, *dha*, *ni* are generated (on the selfsame string) they should not be taken because they are available in the (next) higher (string).
- 51ef-52 In the fourth (string) sounding *madhyama* of the middle register only the four notes named *ma*, *pa*, *dha* (and) *ni* should be taken. Thus the seven *svaras* of the middle register are demonstrated.
- 53-54ab In the selfsame fourth (string) the seven *svaras* of the higher register, beginning with *ṣaḍja* and lying in the middle register-*niṣāda* should be taken. Thus are the seven *svaras* occurring in the high register elucidated.
- 54cd-55ab (In this manner) the seven *svaras* of each of the three *sthānas* viz. *mandra* (lower), *madhya* (middle) and *tāra* (high)—[adding up to] twenty-one are described.
- 55cd-56ab A twenty-second (*svara*), the fourth *ṣaḍja* called *atitāra* is [also] taken by practical exponents with the sole purpose of (musical) appeal.

### 6. Criticism of the Composer Rāma(amātya)

- 56cd *Bayakāra* (music composer) Rāma(-amātya) is confounded (in his Svaramelakalānidhi) in the matter of (selecting *svaras* in various) registers as follows:
- 57-58a 'Among the four upper strings, the four notes *sa*, *ri*, *ga*, *ma* located on the first string called *anumandra-ṣaḍja* should be taken.
- 58b-59ab *Anumandra-pañcama* should be fixed in the second (string); here three notes, viz. *pa*, *dha* (and) *ni* should be taken, so the seven notes\* abiding in the *anumandra* register are demonstrated.
- 59cd-60ab *Mandra-ṣaḍja* is fixed in the third string; the three notes named *sa*, *ri*, *ga* in it are taken.
- 60cd-61 *Mandra-madhyama* is fixed in the fourth string; therein the four notes named *ma*, *pa*, *dha*, *ni* are taken. Thus the seven notes of the *mandra* register are demonstrated.' So (says Rāmāmātya).
- 62 (Objection:) This is untenable. Indeed, musicians are unanimous in the opinion that the registers are [only] three viz. *mandra*, *madhya* and *tāra*.
- 63abc 'You mention seven notes on the first and second strings in the *anumandra* register.'

मन्द्रस्थानगताः सप्त स्वराश्च परिकल्पिताः ।  
 तत् पुरोवर्तिनः सप्त स्वरास्तावदमी पुनः ॥ ६४ ॥  
 मध्यस्थानगताः किं वा तारस्थानगता उत ।  
 न तावदाद्यस्ताराख्यस्थानभङ्गप्रसङ्गतः ॥ ६५ ॥  
 न द्वितीयोऽपि मध्याख्यस्थानाभावे कथं पुनः ।  
 तारस्थानं प्रजायेतानुपनीतविवाहवत् ॥ ६६ ॥  
 तस्मादस्माभिरुक्तैव रीतिः स्थानविभाजने ।  
 मन्द्रादिष्वनुमन्द्रादि व्यवहारस्तु लौकिकः ॥ ६७ ॥  
 गतानुगतिकन्यायाद् भ्रान्तिमात्रविजृम्भितः ।  
 लक्षितेयं शुद्धमेलवीणा लक्ष्यानुसारतः ॥ ६८ ॥

### ७. मध्यमेलवीणायां एकरागमेलप्रभेदः तन्त्रीणां स्वरयोजनम्

अथोच्यते मध्यमेलवीणाया लक्षणं मया ।  
 तन्त्र्याद्या चानुमन्द्राख्यपञ्चमेन युता यदि ॥ ६९ ॥  
 द्वितीया मन्द्रषड्जेन तन्त्रिका चेत् समन्विता ।  
 मन्द्रपञ्चमसंयुक्ता तृतीया यदि तन्त्रिका ॥ ७० ॥  
 तुरीया मध्यषड्जेन तन्त्रिका चेत् समन्विता ।  
 तदा भवेन्मध्यमेलवीणा पार्श्वे त्रितन्त्रिका ॥ ७१ ॥  
 तिसृणां पार्श्वतन्त्रीणां वक्ष्येऽथ स्वरयोजनम् ।  
 आद्या टीप्यभिधा तारषड्जतुल्यध्वनिर्भवेत् ॥ ७२ ॥  
 द्वितीया तन्त्रिका ज्ञेया मध्यपञ्चमसम्मिता ।  
 तृतीया मध्यषड्जेन सम्मिता झल्लिकाभिधा ॥ ७३ ॥  
 इत्येवं मध्यमेललाख्यवादित्रस्वरयोजनम् ।

### पर्वणां सन्निवेशः

अथास्याः पर्वसन्देशं वक्ष्ये लक्ष्यैकसम्मतम् ॥ ७४ ॥  
 मेरोः पुरस्तात् पर्वाणि षडस्यामपि विन्यसेत् ।  
 तन्त्रीचतुष्टये चैवं प्रत्येकं षट्सु पर्वसु ॥ ७५ ॥

- 63d-64ab [You have also] devised seven notes of the *mandra* register on the third and fourth strings.
- 64cd-65ab Where, after this are the seven notes again, of the *madhya* register, or those of the *tāra* register, pray tell me?
- 65cd-66 The first (i.e. *madhya* register) is impossible because (in that case) the *tāra* register would be ruined. Nor is the second (i.e. *tāra* register) possible because (then) the middle register would not exist. If so, how would the *tāra* register be born—like marriage without *upanayana* (sacred thread investiture)?
- 67-68ab Therefore, the division of notes into registers (on various strings) as described by us alone is the (correct) method. The popular practice of transacting (the names of *anumandra* (etc.) for (the names of) *mandra* (etc.) by the axiom of precedence revels only in stupid confusion.
- 68cd Thus is described (so far) the *śuddhamela-vīṇā* in accordance with musical practice.

### 7. Madhyamela-vīṇā: Ekarāgamela Accordatura

- 69ab I shall now [proceed to] describe the theory of the *madhyamela-vīṇā*.
- 69cd-71 If the first string is joined to *anumandra-pañcama*, the second string is applied (i.e. tuned) to *mandra-ṣaḍja*, the third string is combined with *mandra-pañcama* and the fourth string is applied to *madhya-ṣaḍja*, then it is *madhyamela-vīṇā*. [It has] three side strings.
- 72 I shall now describe the accordatura of the three side strings: The first (string) called *ṭīpi* corresponds in sound to *tāra-ṣaḍja*.
- 73-74ab The second, known as *tantrikā*, is joined to *madhya-pañcama*. The third (string) named *jballikā* is joined to *madhya-ṣaḍja*. This is the accordatura of the instrument called *madhyamela (vīṇā)*.

### Placing of Frets

- 74cd I shall now expound the apportionment of frets in it in strict conformity with usage.
- 75-76ab Six frets should be arranged after the *meru* (nut) in this (keyboard) also. We shall mention in order the notes which are generated at each of the six frets on the four strings.



ये स्वराः सम्प्रसूयन्ते क्रमशस्तान् प्रचक्ष्महे ।  
 आद्यतन्त्र्याऽनुमन्द्राख्यपञ्चमाञ्चितया क्रमात् ॥ ७६ ॥  
 शुद्धश्च धैवतः शुद्धो निषादश्च ततः परम् ।  
 कैशिक्याख्यनिषादश्च काकल्याख्यनिषादकः ॥ ७७ ॥  
 षड्जर्षभौ च जायन्ते षट्सु पर्वसु षट् क्रमात् ।  
 तन्त्र्या द्वितीयया मन्द्रषड्जगर्जितया पुनः ॥ ७८ ॥  
 शुद्धश्च ऋषभः शुद्धगान्धाराख्यः स्वरस्ततः ।  
 साधारणाख्यगान्धारो गान्धारोऽन्तरसंज्ञकः ॥ ७९ ॥  
 शुद्धमध्यमनामा च वरालीमध्यमस्ततः ।  
 क्रमादमी षट् स्वराः स्युः षट्सु तेष्वेव पर्वसु ॥ ८० ॥  
 मन्द्रपञ्चमशोभिन्या तन्त्र्या चाथ तृतीयया ।  
 शुद्धश्च धैवतः शुद्धनिषादश्च ततः परम् ॥ ८१ ॥  
 कैशिक्याख्यनिषादश्च काकल्याख्यनिषादकः ।  
 षड्जः शुद्धर्षभश्चेति स्वराः षट्सु च पर्वसु ॥ ८२ ॥  
 तन्त्र्या तुरीयया मध्यषड्जगर्जितया पुनः ।  
 शुद्धश्च ऋषभः शुद्धगान्धाराख्यः स्वरस्ततः ॥ ८३ ॥  
 साधारणाख्यगान्धारो गान्धारोऽन्तरसंज्ञकः ।  
 शुद्धमध्यमनामा च वरालीमध्यमस्ततः ॥ ८४ ॥  
 एते स्वराः प्रजायन्ते षट्सु तेष्वेव पर्वसु ।  
 वरालीमध्यमस्याग्रे त्रीणि पर्वाणि विन्यसेत् ॥ ८५ ॥  
 पर्वसु त्रिषु चैतेषु तन्त्र्या तावत् तुरीयया ।  
 क्रमेण सम्प्रसूयन्ते पधनीति त्रयः स्वराः ॥ ८६ ॥  
 तदूर्ध्वं सप्त पर्वाणि विनिवेश्यानि तेष्वथ ।  
 आद्यं तु दीर्घपर्वं स्यात् प्रवाले तारषड्जकम् ॥ ८७ ॥  
 रिगादिषट्स्वरोत्पत्त्यै ह्रस्वपर्वाणि षट् पुनः ।  
 पीठे संवेशनीयानि तदग्रे पर्वं सप्तमम् ॥ ८८ ॥  
 अतिताराख्यषड्जस्य स्थितये विनिवेशयेत् ।  
 शुद्धर्षभकरं ह्रस्वं पर्वं पीठे यथा भवेत् ॥ ८९ ॥  
 तथा प्रवाले पीठं च वैणिकैर्विनिवेश्यताम् ।  
 मेरोः परस्ताद् यत् पर्वं सप्तमं पञ्चमाभिधम् ॥ ९० ॥  
 अनेन सह जातानि पर्वाण्येकादश क्रमात् ।  
 एतेषु तारषड्जातितारषड्जाख्यपर्वणी ॥ ९१ ॥

- 76cd-78ab In the first string bearing the note called *anumandra-paṇcama*, the six *svaras* viz. *śuddha-dhaivata*, *śuddha-niṣāda*, then *kaiṣikī-niṣāda*, *kākalī-niṣāda*, *ṣaḍja* and (*śuddha*) *ṛṣabha* are generated at the six frets respectively.
- 78cd-80 In the second string sounding *mandra-ṣaḍja*, again, *śuddha-ṛṣabha*, *śuddha-gāndhāra*, then *sādhāraṇa-gāndhāra*, *antara-named gāndhāra*, *śuddha-madhyama* [and] *varālī-madhyama*—these six notes occur in order at the selfsame six frets.
- 81-82 Next in the third string splended with *mandra-paṇcama*, *śuddha-dhaivata*, *śuddha-niṣāda*, then *kaiṣikī-named niṣāda*, *kākalī-named-niṣāda*, *ṣaḍja* and *śuddha ṛṣabha*—these [six] *svaras* [are generated at the selfsame] six frets [respectively].
- 83-85ab Again, in the fourth string sounding *mandra-ṣaḍja*, *śuddha-ṛṣabha*, *śuddha-gāndhāra*, then the *svara* named *sādhāraṇa-gāndhāra*, [the one] named *śuddha madhyama*, then *varālī-madhyama*—these [six] *svaras* are generated at the selfsame six frets [respectively].
- 85cd-86 Three frets are placed after *varālī-madhyama*; at these three frets on the fourth string are generated in order the three notes *pa*, *dha* [and] *ni*.
- 87 After this, seven frets should be placed; of them, the first one is a long one on the keyboard, for *tāra-ṣaḍja*.
- 88-89ab Further, in order to produce the six notes *ri*, *ga* etc. six short frets are laid on [a] platform. After this, a seventh fret is placed to establish the *ṣaḍja* called *atitāra*.
- 89cd-90ab *Vīṇā* players should fix a short fret on a platform on the keyboard so as to seat *śuddha-ṛṣabha*.
- 90cd-92ab Thus, together with the seventh fret from the *meru*, called *paṇcama* [fret], eleven frets occur in order. Of these, the two frets for *tāra-ṣaḍja* and *atitāra-ṣaḍja* and the two frets for the [two] *paṇcamas*—these four are immovable.

द्वे पर्वणी पञ्चमयोश्चत्वारि स्युर्ध्रुवाणि हि ।  
 अन्यानि सप्त पर्वणि तत्तद्रागानुसारतः ॥ ९२ ॥  
 उत्पाद्योत्पाद्य वेश्यानि सकलस्वरसिद्धये ।  
 अस्यां दीर्घाणि पर्वणि दश ह्रस्वानि सप्त च ॥ ९३ ॥  
 एषैकरागमेलाख्यवीणैवं सति जायते ।

#### ८. मध्यमेलवीणायां सर्वरागमेलप्रभेदः

प्रवाले दीर्घपर्वणि वेश्यानि द्वादश क्रमात् ॥ ९४ ॥  
 एकादश ह्रस्वपर्वण्यथ पीठे निवेशयेत् ।  
 सर्वस्थानेषु सकलस्वराणां सिद्धये यदि ॥ ९५ ॥  
 तत्सर्वरागमेलाख्यवीणैवं सति जायते ।  
 न कैशिकीनिषादोऽस्यामस्ति पीठस्थपर्वसु ॥ ९६ ॥  
 वादयन्ति हि तत् स्थाने काकलीमेव वैणिकाः ।  
 पीठेऽपि केचित् कैशिक्याः पर्व ह्रस्वं प्रकुर्वते ॥ ९७ ॥  
 पीठे द्वादश पर्वणि तेन जातानि तन्मते ।  
 लक्षितैवं मध्यमेलवीणा भेदद्वयान्विता ॥ ९८ ॥  
 एतस्यामपि वीणायां स्वराणामेकविंशतेः ।  
 शुद्धायामिव मन्द्रादिस्थाननीतिविनिश्चयः ॥ ९९ ॥  
 प्रथमादिषु तन्त्रीषु तद्वदित्येव निश्चयः ।

#### स्थानविभागेन स्वरग्रहणम्

तन्त्रीराद्याऽनुमन्द्राख्यपञ्चमेन समन्विता ॥ १०० ॥  
 मध्यमेलाख्यवीणायां तिस्रः स्थानविभाजने ।  
 वरास्तद्रक्तिलाभाय तां निबध्नन्ति वैणिकाः ॥ १०१ ॥  
 मन्द्रषड्जादिकास्वेव तन्त्रिकासु तिसृष्वतः ।  
 स्वरान् स्थानविभागेन दर्शयाम्येकविंशतिम् ॥ १०२ ॥  
 तत्र तन्त्र्यां द्वितीयायां मन्द्रषड्जो निवेश्यते ।  
 तस्यां ग्राह्याः सरिगमाश्चत्वारो न पधादयः ॥ १०३ ॥  
 मन्द्रपञ्चमनामा यस्तृतीयायां निवेशितः ।  
 तस्यां पधनिनामानो ग्राह्या न सरिगादयः ॥ १०४ ॥



- 92cd-93ab The other seven frets are placed to obtain all the notes, according to the [requirements of the] respective *rāga*, by generating (each desired note by trial).
- 93cd-94ab There are ten long frets and seven short frets in this [instrument]. If it is thus produced the *vīṇā* called *eka-rāgamela* is born.

### 8. Madhyamela-vīṇā: Sarvarāgamela

- 94cd-96ab If on the keyboard twelve long frets are placed and twelve short frets are fixed on the platform in order to obtain all the notes in all the registers, then is produced the *sarvarāgamela-vīṇā*.
- 96cd-97ab There is no *kaiṣikī-niṣāda* on a [short] fret on the platform in this (instrument). *Vīṇā* players perform only *kākalī-niṣāda* in its place.
- 97cd-98 Some (*vīṇā* players) construct a short fret for *kaiṣikī-niṣāda* [also] on a platform. According to this view, there are twelve frets on platform. Thus the *madhyamela-vīṇā* is described (so far) with its two varieties.
- 99-100ab In this *vīṇā* also the method of determining the *mandra* etc. registers for the twenty-one *svaras* is as in *śuddha (mela-vīṇā)*; [such division] in the first etc. strings is decided to be similar.

### Svara Distribution in Registers

- 100cd-101 The first string is applied to *anumandra pañcama*. The (other) three strings of the *madhyamela-vīṇā* are excellent for dividing (the notes into) registers. Therefore *vīṇā* players attach these (strings in preference to the accordatura in *śuddhamela-vīṇā*) to derive aesthetic pleasure.
- 102 Therefore I shall demonstrate the twentyone notes by dividing (them) into registers on only three strings (producing) *mandra-ṣadja* etc.
- 103 Among them, *mandra-ṣadja* is fixed in the second string. The (first) four notes sa, ri, ga, ma (only) should be taken in it but not pa, dha etc.
- 104 In the third string in which the (note) named *mandra-pañcama* is fixed, the notes named pa, dha, ni (alone) should be taken but not sa, ri, ga etc.

मन्द्रस्थानस्वराः सप्त तदेवं सम्प्रदर्शिताः ।  
 मध्यषड्जसमेतायां तुर्यतन्त्र्यामथ स्वराः ॥ १०५ ॥  
 सप्त ग्राह्याः सरिगमपधनीति क्रमादमी ।  
 मध्यस्थानगता एते सप्त सन्दर्शिताः स्वराः ॥ १०६ ॥  
 प्रवालस्थान्तिमस्थूलपर्वप्रभृतिषु स्वराः ।  
 ग्राह्या षड्जादयः सप्त पीठस्थह्रस्वपर्वसु ॥ १०७ ॥  
 तारस्थानगता एवं स्वराः सप्त निदर्शिताः ।  
 एकविंशतिरित्युक्ताः स्वराः स्थानत्रये स्फुटम् ॥ १०८ ॥  
 एतेषु मन्द्रषड्जस्य ये स्वराः स्युरधस्तनाः ।  
 तेऽनुमन्द्राभिधस्थानस्वरा इति विनिर्णयः ॥ १०९ ॥  
 येऽतितारस्थषड्जस्य स्वरस्याग्रे व्यवस्थिताः ।  
 तेऽतितारस्वरा ज्ञेया इति सर्वं समञ्जसम् ॥ ११० ॥

### ९. स्थानगणने बयकाररामदूषणम्

अत्रापि स्थानगणने रामो बभ्राम तद्यथा ।  
 तन्त्रीराद्याऽनुमन्द्राख्यपञ्चमेन युता यदि ॥ १११ ॥  
 द्वितीया मन्द्रषड्जेन तन्त्रिका संयुता यदि ।  
 मन्द्रपञ्चमसंयुक्ता तृतीया तन्त्रिका यदि ॥ ११२ ॥  
 तुरीया मन्द्रषड्जेन तन्त्रिका चेत् समन्विता ।  
 तदा भवेन्मध्यमेलवीणेत्येतदसङ्गतम् ॥ ११३ ॥  
 द्वितीयायां तन्त्रिकायां मन्द्रषड्जो निवेशितः ।  
 पुनः कथं तुरीयायां मन्द्रषड्जो निवेश्यते ॥ ११४ ॥  
 उच्चोच्चतरनादिन्यश्चतस्रः खलु तन्त्रिकाः ।  
 द्वितीयतुर्ययोस्तासु द्वयोस्तन्त्रिकयोरपि ॥ ११५ ॥  
 मन्द्रषड्जाभिधस्यैकस्वरस्य विनिवेशनम् ।  
 अयुक्तमिति नैतत् किं पशुपालोऽपि बुध्यते ॥ ११६ ॥  
 तस्मादस्माभिरुक्तेन वर्त्मनैव विचक्षणैः ।  
 ज्ञातव्यं मध्यमेलयायां तन्त्रीषु स्वरयोजनम् ॥ ११७ ॥  
 स्थानत्रयस्वराश्चोक्तवर्त्मना त्वेकविंशतिः ।

- 105ab Thus the seven notes of *mandra* register are demonstrated.
- 105cd-106ab Then, in the fourth string which is with (i.e. tuned to) *madhya-ṣadja*, (all) the seven notes sa, ri, ga, ma, pa, dha, ni should be taken in order.
- 106cd These seven notes are thus demonstrated as occurring in the middle register.
- 107 The seven notes *ṣadja* etc. (sounding) at the final stout fret etc. on the keyboard should be taken, as also these at the short frets on the platform.
- 108 Thus the seven notes occurring in the *tāra* register are demonstrated. In this manner, twenty-one notes are clearly elucidated in the three registers.
- 109 Among these, those notes which are below *mandra-ṣadja* are concluded to be of *svaras* of the register named *anumandra*.
- 110 Those which are placed after *atitāra-ṣadja* note are to be understood as notes of *atitāra* (register). Thus everything is properly (explained).

### 9. Criticism of Bayakāra Rāma (amātya) in the Reckoning of Registers

- 111ab Here also, in the reckoning of registers Rāma(amātya) was confounded as follows:
- 111cd-113 'If the first string is with (i.e. tuned to) *anumandra-paṇcama*, if the second string is combined with (i.e. tuned to) *mandra-ṣadja*, if the third string is joined to *mandra-paṇcama*, [and] if the fourth string is endowed with *mandra-ṣadja*, then it is *madhyamela-vīṇā*' (says Rāmāmātya). This is untenable.
- 114 *Mandra-ṣadja* is fixed in the second string. Then how can (the selfsame) *mandra-ṣadja* be again placed on the fourth string?
- 115-116 All the four strings, in fact sound progressively higher and higher (in pitch), do they not? Therefore, in these two strings, viz. the second and the fourth, fixing the (selfsame) single note viz. *mandra-ṣadja* is silly. Even a cowherd knows this, does he not?
- 117-118ab Therefore experts should know that our scheme of accordatura on the strings of the *madhyamela-vīṇā* alone (is correct) [as well as] the elucidation of twenty-one notes in the three registers.



## १०. चतुर्दण्ड्यां सारणिमार्गः

एकविंशतिसङ्ख्याकस्वरेष्वेतेषु वादकैः ॥ ११८ ॥  
 गायकैश्च चतुर्दण्ड्यां ग्राह्याः सप्तदशैव तु ।  
 तथा हि वादकाः सप्त मध्यस्थानगतान् स्वरान् ॥ ११९ ॥  
 तारस्थानगतान् सप्त षड्जमप्यतितारगम् ।  
 धनी च मन्द्रस्थानस्थावेवं सप्तदश स्वरान् ॥ १२० ॥  
 समादाय चतुर्दण्डीवादनं कुर्वतेऽखिलाः ।  
 अयं च सारणीमार्गो वैणिकैः परिकल्पितः ॥ १२१ ॥  
 मध्यस्थानस्थयोर्धन्योर्मध्ये त्वन्यतरः स्वरः ।  
 गृह्यते सारणीमार्गे चतुर्दण्डीप्रसिद्धये ॥ १२२ ॥  
 प्रायशस्तेन सञ्जाताः षोडशैव स्वराः खलु ।  
 तथापि मन्द्रस्थानस्थधन्याख्यस्वरयोर्द्वयोः ॥ १२३ ॥  
 क्वचित् क्वचिदुपादानात् स्वराः सप्तदशेरिताः ।  
 गायकास्तु स्वरान् सप्त मन्द्रस्थानसमुद्भवान् ॥ १२४ ॥  
 मध्यस्थानस्वरान् सप्त तारषड्जं तथा परम् ।  
 धनी चैवानुमन्द्रस्थावेवं सप्तदश स्वरान् ॥ १२५ ॥  
 समादाय चतुर्दण्डीगानं सर्वेऽपि कुर्वते ।  
 अत्रापि चानुमन्द्रस्थधन्याख्यस्वरयोर्द्वयोः ॥ १२६ ॥  
 सारणीमार्गसम्बन्धी स्वरोऽन्यतर ईरितः ।  
 क्वाचित्कतामभिप्रेत्य स्वराः सप्तदशेरिताः ॥ १२७ ॥  
 एतेषामग्रतो ये स्युः स्वरा ये चाप्यधस्तनाः ।  
 क्वचिद् गीतप्रबन्धादौ दृश्यन्ते ते स्वराः खलु ॥ १२८ ॥  
 तत्पुनः सम्प्रदायज्ञैः तानप्याद्यैरनादृतम् ।  
 यद्येवं मध्यताराख्यस्थानगैरेव तु स्वरैः ॥ १२९ ॥  
 निर्वाहः स्याच्चतुर्दण्ड्यां मन्द्रस्थानं वृथा भवेत् ।  
 इत्याशङ्क्यैव मन्द्राख्यस्थानसाफल्यसिद्धये ॥ १३० ॥  
 पक्वसारणिमार्गोऽयं वैणिकैः परिगृह्यते ।

### 10. Sāraṇi Way to the Four Daṇḍīs

- 118cd-119ab Of these notes numbering twenty-one, only seventeen are taken by instrumentalists and singers in (performing) the four *daṇḍīs*.
- 119cd-121ab For instance, all\* instrumentalists, gathering together the seven notes belonging to *madhya* register, the seven belonging to the *tāra* register, *ṣaḍja* lying in the *atitāra* and dha as well as ni occurring in the *mandra* register, thus seventeen notes altogether, play the four *daṇḍīs*.
- 121cd This (=the following) *Sāraṇi* Way is developed by *vīṇā* players.
- 122 In this *Sāraṇi* Way the one or the other of dha and ni of *madhya* register is taken in order to accomplish the four *daṇḍīs*.
- 123-124ab Therefore only sixteen notes accrue, do they not? Nevertheless, since both dha and ni of the *madhya* register are taken here and there (in musical practice), the *svaras* are stated to be seventeen.
- 124cd-126ab On the other hand, all singers perform the *caturdaṇḍī* music by gathering seventeen notes- seven generated in *mandra* register, seven notes of *madhya* register, *ṣaḍja* of *tāra* register, besides dha and ni of *anumandra* (register).
- 126cd-127 Even here, the note relative to the *Sāraṇi* Way is said to be the one or the other between dha and ni of *anumandra* register; the notes are (still) declared to be seventeen by admitting the occasional use (of the other note also).
- 128-129ab The notes lying above and the notes lying below (these) are, in fact found (used) in *gīta*, *prabandha* etc. but are not favoured by cognoscenti of tradition such as **Tānappa** and others.
- 129cd-130ab 'If the [music of] *caturdaṇḍī* is (fully) managed by using only the notes of the *madhya* and *tāra* registers in this manner, the *mandra* register becomes wasteful.'
- 130cd-131ab It is to resolve this doubt and to take advantage of the (notes of the) *mandra* register that the *Pakkasāraṇi* Way is taken up by *vīṇā* players.

## ११. पक्कसारणिमार्गः

पक्कसारणिमार्गस्तु लक्ष्यतामिति चेच्छृणु ॥ १३१ ॥  
 शुद्धमेलाख्यवीणायां पक्कसारणिवर्त्मनि ।  
 ये गृह्यन्ते विकल्पेन तान् स्वरानभिदध्महे ॥ १३२ ॥  
 मन्द्रस्थानजुषां सप्तस्वराणां गणनाविधौ ।  
 आद्यतन्त्र्या गृहीतव्याः स्वराः सरिगमाभिधाः ॥ १३३ ॥  
 चत्वार एव षड्जाद्याः पञ्चमादिर्न गृह्यते ।  
 पक्कसारणिमार्गे तु तया तन्त्र्याऽऽद्यया पुनः ॥ १३४ ॥  
 विकल्पेन गृहीतव्यः पञ्चमः शुद्धधैवतः ।  
 अथ द्वितीयया मन्द्रपञ्चमस्वरयुक्तया ॥ १३५ ॥  
 ग्राह्याः पधनिनामानः स्वरा न सरिगादयः ।  
 पक्कसारणिमार्गे तु तया तन्त्र्या द्वितीयया ॥ १३६ ॥  
 उपादेया विकल्पेन मध्यस्थानसमुद्भवाः ।  
 षड्जः शुद्धर्षभश्चैव शुद्धगान्धार इत्यपि ॥ १३७ ॥  
 तन्त्र्या तृतीयया चाथ मध्यषड्जेन युक्तया ।  
 मध्यस्थानस्वराणां तु गणने सरिगाभिधाः ॥ १३८ ॥  
 त्रय एव स्वरा ग्राह्या न पुनर्मध्यमादयः ।  
 पक्कसारणिमार्गे तु तया तन्त्र्या तृतीयया ॥ १३९ ॥  
 शुद्धमध्यमसंज्ञश्च वरालीमध्यमस्तथा ।  
 पञ्चमश्चेति सङ्ग्राह्या विकल्पेन त्रयः स्वराः ॥ १४० ॥  
 मध्यस्थानसमुद्भूता इत्यस्माभिर्विनिश्चितम् ।  
 शुद्धमेलाख्यवीणायां पक्कसारणिवर्त्मनि ॥ १४१ ॥  
 निर्वाहकाश्चतुर्दण्ड्याः स्वराः पञ्चदशैव तु ।  
 अनुमन्द्रस्थयोर्धन्योः स्थाने स्यान्मध्यषड्जकः ॥ १४२ ॥  
 इत्येवं शुद्धमेलायां पक्कसारणिवादने ।  
 ये गृह्यन्ते विकल्पेन स्वरास्ते सम्प्रदर्शिताः ॥ १४३ ॥  
 अथातो मध्यमेलाख्यवीणायामभिदध्महे ।  
 वादने पक्कसारण्या ये स्वरास्तान् विकल्पितान् ॥ १४४ ॥  
 मन्द्रस्थानजुषां सप्तस्वराणां गणनाविधौ ।  
 आद्यतन्त्रिकया ग्राह्याः स्वराः सरिगमाभिधाः ॥ १४५ ॥



### 11. Pakkasāraṇi Way

- 131cd If it is asked, 'Let the *Pakkasāraṇi* Way be (then), described !', then listen:
- 132 We shall name in the *śuddhamela-vīṇā* those notes which are taken as alternatives (to their *Sāraṇi* analogues) in the *Pakkasāraṇi* Way.
- 133-134ab In the reckoning of notes abiding in the *mandra* register, only the four notes beginning with *ṣadja* (and) denoted by sa, ri, ga, ma should be taken in the first string, (in the *Sāraṇi* Way); *pañcama* etc. are not taken.
- 134cd-135ab But in the *Pakkasāraṇi* Way again, *pañcama* and *śuddha-dbaivata* may [also] be taken optionally in the same first string.
- 135cd-136ab Then, in the second string enjoined to the note *mandra-pañcama* the notes denoted by pa, dha, ni should be taken, not sa, ri, ga etc. (in the *Sāraṇi* Way).
- 136cd-137 But in the *Pakkasāraṇi* Way *ṣadja*, *śuddha ṛṣabha* and *śuddha-gāndhāra* also, born in the *madhya* register may be taken optionally in the same second string.
- 138-139ab In reckoning the notes of *madhya* register, only the three notes named sa, ri, ga should be taken in the third string having *madhya-ṣadja*, not, again, *madhyama* etc. (in the *Sāraṇi* Way).
- 139cd-141ab In the *Pakkasāraṇi* Way, on the other hand, *śuddha-madhyama*, similarly *varālī-madhyama* and *pañcama*-these three notes born in the *madhya* register may also be optionally taken. It has been so determined by us.
- 141cd-142 The notes employed in accomplishing the *caturdaṇḍī* (music) in the *śuddhamela-vīṇā* according to the *Pakkasāraṇi* Way are only fifteen, [here] *ṣadja* of the *madhya* register takes the place of dha and ni abiding in *anumandra* (register).
- 143 In this manner, the notes which are optionally taken in the *Pakkasāraṇi* Way in the *śuddhamela* (keyboard) are demonstrated.
- 144 Henceforth, we shall name such notes as are optionally taken while playing *Pakkasāraṇi* in the *madhyamela-vīṇā*.
- 145-146ab In reckoning the seven notes abiding in the *mandra* register, only four notes called sa, ri, ga, ma are to be taken in the first string but not the ones beginning with *pañcama* which are [also] born therein.

चत्वार एव न पुनः पञ्चमाद्यास्तदुद्भवाः ।  
 पक्कसारणिमार्गे तु ते गृह्यन्ते विकल्पिताः ॥ १४६ ॥  
 मन्द्रपञ्चमशोभिण्या तन्त्र्या चाथ द्वितीयया ।  
 पधनीति स्वरा ग्राह्यास्त्रयो न सरिगादयः ॥ १४७ ॥  
 पक्कसारणिमार्गे तु ते गृह्यन्ते विकल्पिताः ।  
 ततश्च मध्यमेलायां पक्कसारणिवर्त्मनि ॥ १४८ ॥  
 ग्राह्या मन्द्रस्वराः सप्त सप्त मध्यस्वरास्तथा ।  
 तारषड्जोऽनुमन्द्रस्थौ धनी सप्तदश स्वराः ॥ १४९ ॥  
 गृह्यन्ते पक्कसारण्यां गाने दण्ड्यामिव स्फुटम् ।  
 कर्णाटान्ध्रतुरुष्कादिपदगानेषु सङ्ग्रहम् ॥ १५० ॥  
 तारस्थानरिगादीनां कुर्वते खलु गायकाः ।  
 गाने च वादने चैव स्वराणामेकविंशतेः ॥ १५१ ॥  
 विनियोगप्रकारस्तु विविच्य परिदर्शितः ।  
 लक्षितैवं मध्यमेलवीणा लक्ष्यानुसारतः ॥ १५२ ॥

### १२. रघुनाथेन्द्रमेलवीणा

ततोऽनु रघुनाथेन्द्रमेलवीणा निरूप्यते ।  
 तल्लक्षणं तु सङ्गीतसुधानिधिरिति श्रुते ॥ १५३ ॥  
 चेव्वयाच्युतभूपालरघुनाथनृपाङ्किते ।  
 अस्मत्तातकृते ग्रन्थे प्रोक्तं श्लोकाँल्लिखामि तान् ॥ १५४ ॥  
 पूर्वोक्तवीणाद्वय एव मध्यमेलाख्यवीणा खलु या च तस्याम् ।  
 तन्त्रीं समेतश्रुतिपञ्चमां च तथैव मन्द्रस्थितपञ्चमां च ॥ १५४-ए ॥  
 तथाऽऽद्यतन्त्रीमपि पञ्चमेनानुमन्द्रपूर्वेण विराजमानाम् ।  
 विधाय तिस्रोऽपि समाननादास्तन्त्रीः सहाधस्तनमध्यमेन ॥ १५४-बि ॥  
 आद्यं स्वरं पञ्चममेव त्वा वाद्येत वीणा यदि वैणिकेन ।  
 एषाऽच्युतश्रीरघुनाथभूपमेलाख्यवीणा कथिता तृतीया ॥ १५४-सि ॥  
 आद्यं स्वरं पञ्चममित्यस्यार्थः कथ्यते मया ।  
 मध्यमेलाख्यवीणास्थं मध्यषड्जाभिधं स्वरम् ॥ १५५ ॥

- 146cd But in the *Pakkasāraṇi* Way they (i.e. pa, dha, ni) are (also) taken optionally.
- 147 Three notes, viz. pa, dha, ni, but not sa, ri, ga etc. are taken in the second string splended with *pañcama* of *mandra* register (in the *Sāraṇi* Way).
- 148ab But in the *Pakkasāraṇi* Way, they are [also] taken optionally (in the same string).
- 148cd Consequently, the seven notes of the *mandra* register, seven notes of the *madhya* (register), *tāra-ṣaḍja* and dha as well as ni of *anumandra* (register) are taken in the *Pakkasāraṇi* Way of the *madhyamela-vīṇā*.
- 149d-150ab [These] seventeen notes are clearly taken in the singing of the [*catūr*]-*daṇḍī* in the *Pakkasāraṇi*.
- 150cd-151ab In the provincial singing of songs <*pada*> of *Karnāṭaka*, *Āndhra* and *Turuṣka*, singers do include indeed, ri and ga of the *tāra* register [also].
- 151cd-152ab The scheme of allocating the twenty-one notes (into the three registers) has been separately demonstrated (so far).
- 152cd The *madhyamela-vīṇā* is described in this way in accordance with the practice (of music).

## 12. Raghunāthendramela-vīṇā

- 153ab Now then, *Raghunāthamela-vīṇā* will be discussed.
- 153cd-154 Its theory is elucidated in the famous *Sanḡītasudhānidhi*, composed by my father and dedicated to the king Cevvaya-Acyuta Raghunātha. I shall quote (here) those (relevant) *śloka*s:
- 154-A 'Of the two vīṇās described before, if in the *madhyamela-vīṇā*, the śruti-string tuned to *pañcama*, similarly the one [tuned] to *mandra-pañcama*.'
- 154-B 'As also the first string which splendours with *anumandra-pañcama* are made equal in sound with the *madhyama* which occurs below,'
- 154-C 'And if the first note is made *pañcama* and thus played by vīṇā players, this is said to be the third vīṇā viz. *Acyuta-Śrī-Raghunāthabbhūpamela-vīṇā*.'
- 155ab I shall explain the meaning of 'and if the first note is made *pañcama*':



आद्यं केवलसारिण्या जातं कृत्वाऽथ पञ्चमम् ।  
 वादयेत तदा मध्यमेलवीणास्थमध्यमः ॥ १५६ ॥  
 रघुनाथेन्द्रवीणायां षड्जः सम्पद्यते ततः ।  
 तथापि वादनं कुर्युर्वीणायां वैणिका इति ॥ १५७ ॥  
 यत् सर्वरागमेलैकरागमेलेति चेरितम् ।  
 द्वैविध्यं मध्यमेलायामस्यामपि तदूह्यताम् ॥ १५८ ॥  
 तदेवं रघुनाथेन्द्रमेलवीणा निरूपिता ।  
 एवं त्रिविधवीणानां स्वरूपं च निरूपितम् ॥ १५९ ॥

### १३. वेङ्कटाध्वरिकल्पितं वीणाद्वयम्

अथास्मत्कल्पितं वीणाद्वयं सन्दर्शयामहे ।  
 निरूपितायां वीणायामुपरि द्वे प्रसारयेत् ॥ १६० ॥  
 तन्त्रिके पित्तलमयी त्वाद्या लोहमयी परा ।  
 आद्यायां तन्त्रिकायां तु मन्द्रषड्जं प्रयोजयेत् ॥ १६१ ॥  
 तस्यां सरिगनामानः सङ्गृह्यन्ते त्रयः स्वराः ।  
 तन्त्रिकायां द्वितीयस्यां योजयेन्मन्द्रमध्यमम् ॥ १६२ ॥  
 तन्त्रीरियं द्वितीयैव शिष्टैस्त्रिस्थानपर्वभिः ।  
 योजनीया भवेन्मन्द्रवरालीमध्यमादिभिः ॥ १६३ ॥  
 एषा द्वितन्त्रिका वीणा वेङ्कटाध्वरिकल्पिता ।  
 एकतन्त्र्याख्यवीणायां यादृशं पूर्वमीरितम् ॥ १६४ ॥  
 परिमाणं प्रवालस्य तादृशं चात्र कीर्तितम् ।  
 पूर्ववत् श्रुतितन्त्रीषु स्वरसंयोजनादिकम् ॥ १६५ ॥  
 अस्यामेव द्वितन्त्र्याख्यवीणायामुपरिस्थयोः ।  
 तन्त्र्योः प्रथमतन्त्र्यां हि मन्द्रषड्जो निवेशितः ॥ १६६ ॥  
 तस्यां सरिगमाभिख्याञ् शृणुयाम चतुःस्वरान् ।  
 तन्त्रिकायां द्वितीयस्यां योजयेन्मन्द्रपञ्चमम् ॥ १६७ ॥  
 द्रष्टव्यमवशिष्टं तु पूर्ववत् सर्वमत्र च ।  
 द्वितन्त्रिका च वीणैवं वेङ्कटाध्वरिकल्पिता ॥ १६८ ॥

- 155cd-156ab If the note called *madhya-ṣaḍja* in the *madhyamela-vīṇā* is made the first note on the *Sārīṇi* (? *Sāraṇi* ?) itself (i.e. on the open string; in other words, the open string is tuned to *madhya-ṣaḍja*, instead of to *madhya-madhyama*) and played\* as *pañcama*,  
 156cd-157 then the *madhyama* of the *madhyamela-vīṇā* (on the same string) turns out to be *ṣaḍja* of *Raghunāthamela-vīṇā*. This is how *vīṇā* players perform on this *vīṇā*. Thus (it is explained).  
 158 The two varieties *sarvarāga-mela* and *ekarāga-mela* described under *madhyamela-vīṇā* should be conjectured (to apply) in this (*Raghunāthamela-vīṇā*) also.  
 159 The *Raghunāthendramela-vīṇā* is, in this way, described (so far). Thus the nature of the three kinds of *vīṇās* is (also, so far) described.

### 13. Two Vīṇās created by Veṅkaṭamakhin

- 160ab We shall now delineate two *vīṇās* created by us.  
 160cd-161ab In the *vīṇā* described [above], two strings should be stretched taut; the first is of brass; the other, of steel.  
 161cd-162ab *Mandra-ṣaḍja* is joined to the first string: three notes, named sa, ri, ga are taken in it.  
 162cd-163 *Mandra-madhyama* is joined to the second string. This second string should be harnessed with the remaining frets of the three registers, commencing with *varālī-madhyama* of the *mandra* (register).  
 164ab This is the two-stringed <*dvitantrī*> *vīṇā* created by **Veṅkaṭādhvarin**.  
 164cd-165 The extent of the keyboard here is declared to be similar to the one described in the *ekatantrī-vīṇā*. Accordatura of the *śruti* strings is as (described) before.  
 166 Of the two upper strings of the selfsame *dvitantrī-vīṇā*, *mandra-ṣaḍja* is fixed in the first string.  
 167 Let us hear the four notes sa, ri, ga, ma on it. *Mandra-pañcama* is applied to the second string.  
 168 In everything else, the rest is seen to be the same as (described) before. This two-stringed (*dvitantrikā*) *vīṇā* is thus created by **Veṅkaṭādhvarin**.

### १४. वीणाप्रभेदसङ्ख्यानिर्णयः

तदेवमेकतन्त्र्येका द्वितन्त्र्यौ द्वे ततः परम् ।  
 शुद्धमेलाह्वयैकाऽथ मध्यमेलाभिधा परा ॥ १६९ ॥  
 तृतीया रघुनाथेन्द्रमेलाख्या परिकीर्तिता ।  
 आहत्य षड्विधा वीणा जाता सामान्यतः पुनः ॥ १७० ॥  
 तत् सर्वरागमेलैकरागमेलत्वभेदतः ।  
 प्रत्येकं द्विविधा तस्माद्वीणा द्वादश कीर्तिताः ॥ १७१ ॥  
 एकतन्त्रीद्वितन्त्र्यादिव्यवहारस्त्वसौ पुनः ।  
 ऊर्ध्वतन्त्रीरपेक्ष्यैव न तिस्रः श्रुतितन्त्रिकाः ॥ १७२ ॥  
 द्वादशेति कथं भेदाः स्फुटं निर्धार्यते त्वया ।  
 शुद्धमेलमध्यमेलरघुनाथेन्द्रमेलकाः ॥ १७३ ॥  
 इति वीणात्रयेऽप्यस्मिन्मन्द्रपञ्चमसङ्गताः ।  
 तन्त्रिकाः सन्ति या तिस्रस्तासु मन्द्रस्थमध्यमाम् ॥ १७४ ॥  
 निवेश्य वीणात्रितयं शक्यं कल्पयितुं पुनः ।  
 तिसृणामपि वीणानां भवेद् भेदत्रयं पुनः ॥ १७५ ॥  
 सर्वरागैकरागत्वभेदस्यैवाथ योजने ।  
 षड् वीणाः साकमेताभिर्भवन्त्यष्टादशेति चेत् ॥ १७६ ॥  
 सत्यमेवं भवन्त्येताः षड् वीणाः स्युर्न रक्तिदाः ।  
 ततो वीणा द्वादशैवेत्यस्माकं जयदुन्दुभिः ॥ १७७ ॥  
 द्वादशस्वपि वीणासु भिद्यन्ते याः खलूपरि ।  
 तन्त्रिकास्तासु सर्वासु चतुःश्रुतिकतां गताः ॥ १७८ ॥  
 निवेश्यन्ते स्वराः षड्जशुद्धमध्यमपञ्चमाः ।  
 नापरे सम्भवन्त्यर्हा विनिवेशयितुं स्वराः ।  
 तथात्वे नैव लभ्येत स्थानत्रितयसम्भवः ॥ १७९ ॥

इति श्रीमदद्वैतविद्याचार्यसाग्नित्यसर्वतोमुखातिरात्रसाग्नित्याप्तवाजपेययाजि-गोविन्ददीक्षित  
 नागमाम्बिकावरद्वितीयनन्दनस्य साग्नित्यसर्वक्रतुयाजियज्ञनारायणदीक्षिताव्यवहितानुजस्य  
 अच्युतविजयराघवभूपालप्रेरितस्य वेङ्कटेश्वरदीक्षितस्य कृतौ चतुर्दण्डी प्रकाशिकायामाद्यं वीणाप्रकरणं  
 सम्पूर्णम् ॥



#### 14. Determination of the Number of Vīṇā Varieties

- 169-170ab So, [there are] one *ekatantrī*, two *dvitantrīs*, then the one named *śuddha-mela*, next, (the one) called *madhya-mela*, and a third variety renowned as *Ragbunāthamela*.
- 170cd-171 Adding, six general varieties of *vīṇā* are born. Again, each of them is twofold, through the varieties *sarvarāga-mela* and *ekarāga-mela*; so *vīṇās* are declared to be twelve.
- 172 Usage of (names) *ekatantrī*, *dvitantrī* etc. again, is in respect to the upper strings, and not the three *śruti* strings.
- 173ab 'How can you decide with certainty <*sphuṭam*> that (these *vīṇā*) varieties are (only) twelve?'
- 173cd-175 'Śuddha-mela, madhyā-mela and Ragbunātha-mela-in these three *vīṇās*, by fixing *mandra-madhyama* in the three strings bearing *mandra-pañcama*, it is possible to create three (more) varieties (one each) in three *vīṇās*.'
- 176 'Now, by applying the varieties *sarvarāga* (and) *ekarāga* (*mela-vīṇās* to each of these three, there arise) six *vīṇās*. Together [with these], the *vīṇās* become eighteen.' If (this objection is raised),
- 177 True enough, they are thus (eighteen). But these (latter) six varieties do not (=cannot) yield aesthetic pleasure. Hence we beat the triumph-drum (to declare) that the *vīṇās* are only twelve.
- 178-179ab Indeed, in all the upper strings of these twelve *vīṇās*, [however much] they differ from each other, only notes of four *śrutis* viz. *śaḍja*, *śuddha-madhyama* and *pañcama* are fixed.
- 179cd ef Other notes are not fit to be so fixed; for, if they were, they cannot be obtained in their original state in the three registers.

#### Colophon

Thus ends the first chapter viz. **Vīṇāprakaraṇa** in **Caturdaṇḍīprakāśikā**, [which is] composed at the instance of the King Acyuta-Vijayarāghava by **Veṅkaṭeśvara-dīkṣita** who is the immediate younger brother of Yajñanārāyaṇa-dīkṣita, the *sāgnicitya* performer of the *sarvakratu* sacrifice, and who is the excellent second son of Nāgamāmbikā and Govinda-dīkṣita, the preceptor of *advaitavidyā* and *sāgnicitya* performer of *sarvatomukha*, *atirātra* (and) *vājapeya* sacrifices.

## द्वितीयं श्रुतिप्रकरणम्

### १. स्वरेषु श्रुतिविभागः

आद्यप्रकरणे वीणा सप्रपञ्चं निरूपिता ।  
तत्तन्त्रीषु निरूप्यन्ते श्रुतयोऽथ विभागशः ॥ १ ॥  
श्रुतिर्नाम भवेन्नादविशेषः स्वरकारणम् ।  
ननु नास्ति स्वरश्रुत्योर्भेदो नादैकरूपयोः ॥ २ ॥  
विद्यते परिणामत्वपरिणामित्वसम्भवः ।  
अस्ति भेदस्तयोर्यद्वत् स्वर्णटङ्ककिरीटयोः ॥ ३ ॥  
द्वाविंशतिरिति प्रोक्ताः श्रुतयो भरतादिभिः ।  
ताश्च वीणाप्रसिद्धेषु सुस्पष्टं विभजामहे ॥ ४ ॥  
स्वरेषु शुद्धविकृतभेदाभ्यां द्वादशात्मसु ।  
तथा हि शुद्धऋषभे श्रुतयस्तिस्त्र ईरिताः ॥ ५ ॥  
ततोऽपि शुद्धगान्धारे श्रुती द्वे समुदाहृते ।  
चतस्रः श्रुतयः शुद्धमध्यमे समुदाहृताः ॥ ६ ॥  
स्यात् साधारणगान्धारस्तस्याद्यां श्रुतिमाश्रितः ।  
तस्यैव समुपादाय द्वितीयकतृतीयके ॥ ७ ॥  
श्रुती द्विश्रुतिकः प्रोक्तो गान्धारोऽन्तरनामकः ।  
दत्त्वा साधारणाख्याय गान्धारायादिमां श्रुतिम् ॥ ८ ॥  
द्वितीयां च तृतीयां चान्तरगान्धारसंज्ञिने ।  
तत्रैकश्रुतिको जातो मध्यमोऽयं चतुःश्रुतिः ॥ ९ ॥  
चतस्रः श्रुतयः प्रोक्ताः पञ्चमे गीतवेदिभिः ।  
आदायाद्यां द्वितीयां च तृतीयामपि तच्छ्रुतिम् ॥ १० ॥  
वरालीमध्यमः प्रोक्तः श्रुतित्रयसमन्वितः ।  
वरालीमध्यमाय त्रिश्रुतीर्दत्त्वा तु पञ्चमः ॥ ११ ॥

## CHAPTER II. ŚRUTI

### 1. Śruti Allocation in Svaras

- 1 The *vīṇā* was described in all its variety in the first chapter. Now the *śrutis* will be defined by allocation in the respective strings.
- 2ab 'Śruti' means particular (or special) sound-substrate <*nāda*> which is the cause of *svara*.
- 2cd-3 If it is objected that there is no difference between *svara* and *śruti* because they are both of the form of the same *nāda*, (the answer is:) there is a difference between them, namely the difference between that which transforms and that which is transformed, just as in the case of gold ingot and gold crown.
- 4ab The *śrutis* are said to be twentytwo by **Bharata** and others.
- 4cd-5ab We shall apportion them exactly on the well-known *vīṇā* (keyboard) among the twelve *śuddha* (unmodified) and *vikṛta* (modified) varieties of notes.
- 5cd Just so, three *śrutis* are declared (to occur in) *śuddha-ṛṣabha*.
- 6 Next, two *śrutis* are mentioned (as abiding) in *śuddha-gāndhāra*; four *śrutis* are mentioned (as occurring) in *śuddha-madhyama*.
- 7ab *Sādhāraṇa-gāndhāra* occurs by occupying its first *śruti*.
- 7cd-8ab *Antara-gāndhāra* is said to be of two *śrutis* by appropriating [to itself] the second and third *śrutis* of the self same (*madhyama*).
- 8cd-9 By giving its first *śruti* to the *gāndhāra* called *sādhāraṇa* and (its) second and third *śrutis* to the *gāndhāra* named *antara*, *madhyama* emerges with (only) one *śruti*. [Thus] it is (in all) of four *śrutis*.
- 10ab Four *śrutis* are ascribed to *pañcama* by experts in song.
- 10cd-11ab By taking to itself its first, second and third *śrutis*, *varālī-madhyama* is [thus] said to consist of three *śrutis*.



श्रुत्यैकया युतो जातो भवन्नपि चतुःश्रुतिः ।  
 तिस्रः साङ्गीतिकैः प्रोक्ताः श्रुतयः शुद्धधैवते ॥ १२ ॥  
 स्वरे शुद्धनिषादाख्ये द्वे श्रुती समुदाहृते ।  
 चतस्रः श्रुतयः षड्जे तस्यादायादिमां श्रुतिम् ॥ १३ ॥  
 कैशिक्याख्यनिषादोऽयमेकश्रुतिरुदाहृतः ।  
 द्वितीयकतृतीयाभ्यां तच्छ्रुतिभ्यां समन्वितः ॥ १४ ॥  
 काकल्याख्यनिषादोऽयं द्विश्रुतिः कथ्यते बुधैः ।  
 तत् कैशिकनिषादाय श्रुतिमेकां श्रुतिद्वयीम् ॥ १५ ॥  
 काकल्यै च प्रदायास्ते षड्ज एकश्रुतिः स्वयम् ।  
 द्वाविंशतिर्विभज्यैवं श्रुतयो दर्शिता मया ॥ १६ ॥

## २. मध्यमेलवीणायां श्रुतिवीणानिरूपणम्

ता एताः श्रुतिवीणायां प्रकाशन्ते पृथक्तया ।  
 श्रुतिवीणाप्रकारस्तु वर्ण्यतामिति चेत्तथा ॥ १७ ॥  
 मध्यमेलारख्यवीणायां तत्स्वरूपं निरूप्यते ।  
 विहाय शुद्धमेलारख्यां वीणां किमिति कथ्यते ॥ १८ ॥  
 मध्यमेलारख्यवीणायां श्रुतिवीणेति तच्छृणु ।  
 शुद्धमेलारख्यवीणायां श्रुतिवीणानिरूपणम् ॥ १९ ॥  
 मन्द्रस्थानेऽथवा मध्ये तारस्थानेऽथवा भवेत् ।  
 न तावन्मन्द्रके स्थाने श्रुतिवीणानिरूपणम् ॥ २० ॥  
 युज्यते तत्र सकलस्वराणामप्यसम्भवात् ।  
 न ह्येकतन्त्र्युपारूढा दृश्यन्ते द्वादश स्वराः ॥ २१ ॥  
 शुद्धमेलारख्यवीणायां मन्द्रस्थानेऽत एव हि ।  
 मध्यस्थानेऽपि युक्तं न श्रुतिवीणानिरूपणम् ॥ २२ ॥  
 तारस्थाने त्वेकतन्त्र्यारूढाः स्युर्द्वादश स्वराः ।  
 तथापि पर्वणां तत्र क्षेत्रसङ्कोचतः पुनः ॥ २३ ॥  
 नावकाशोऽस्ति तन्मध्ये श्रुतियोजकपर्वणाम् ।  
 तदेवं शुद्धमेलारख्यां श्रुतिवीणाऽतिदुर्घटा ॥ २४ ॥  
 तथैव रघुनाथेन्द्रवीणायामपि दुर्घटा ।  
 परं तु मध्यमेलारख्यवीणायां सुगमा भवेत् ॥ २५ ॥  
 श्रुतिवीणा ततोऽस्माभिस्तस्यामेव प्रदर्श्यते ।

- 12cd-13ab Three *śrutis* are said [to abide] in *śuddha-dhaivata* by musicians. Two *śrutis* are mentioned [to occur] in the note called *śuddha-niṣāda*.
- 13cd-14ab Four *śrutis* (occur) in *ṣaḍja*. By taking its first *śruti*, the *niṣāda* named *kaiśikī* is pronounced to have one *śruti*.
- 14cd-15ab By partaking of its second and third *śrutis*, the *niṣāda* called *kākalī* is described by scholars as (possessed) of two *śrutis*.
- 15cd-16ab Giving its [own] one *śruti* to *kaiśikī-niṣāda* and two *śrutis* to *kākalī niṣāda*, *ṣaḍja* itself becomes possessed of one *śruti*.
- 16cd I have thus shown the (allocation of) twenty-two *śrutis* (in the *svaras*).

## 2. Description of Śruti-vīṇā in the Madhyamela keyboard

- 17 All these are individually manifested in the *śruti-vīṇā*. If it is asked, let the *śruti-vīṇā* be described, so be it.
- 18ab Its nature will be described in the *madhyamela-vīṇā*.
- 18cd-19ab If it is asked, why is the *śruti-vīṇā* described in the *madhyamela-vīṇā* and not in the *śuddhamela-vīṇā*, then listen:
- 19cd-20ab Description of the *śruti-vīṇā* in the *śuddhamela-vīṇā* is [possible] in the *mandra* register or *madhya* or in the *tāra* register.
- 20cd-21ab Delineation of the *śruti-vīṇā* is not suited to extend to the *mandra* register because of the non-availability of all notes therein.
- 21cd-22 All twelve notes cannot be found situated on a single string in the *mandra* register in the *śuddhamela-vīṇā*. For this very reason, it is not suitable to describe the *śruti-vīṇā* in the middle register also.
- 23-24ab [It is true that] all twelve notes lie on the same single string in the *tāra* register. Even then, because of cramming together of frets in limited space, there is no (adequate) room in between (them) for (placing the) frets which are useful to show the *śrutis*.
- 24cd-25ab This is why it is very difficult to show *śruti-vīṇā* in the *śuddhamela-vīṇā*. Similarly, it is difficult (to show the same) in *Raghunāthendra-vīṇā* also.
- 25cd-26ab But it is easy in the *madhyamela-vīṇā*. So we shall demonstrate the *śruti-vīṇā* in it alone.

## ३. श्रुतिपर्वणां विनिवेशक्रमः

मध्यमेलारख्यवीणायां मध्यस्थानस्थपर्वसु ॥ २६ ॥  
 द्वादशस्वपि चैतेषु श्रुतिव्यञ्जकपर्वणाम् ।  
 विनिवेशक्रमं ब्रूमः श्रुतिभेदैकबोधकम् ॥ २७ ॥  
 मेरूपकण्ठगं शुद्धर्षभक्षेत्रान्तरं त्रिधा ।  
 विभज्यर्षभपर्वादौ दृश्यमानं विनान्तरे ॥ २८ ॥  
 पर्वद्वयनिवेशे स्युस्तिस्त्रोऽपि श्रुतयः स्फुटाः ।  
 शुद्धर्षभे तथा शुद्धगान्धारक्षेत्रकं द्विधा ॥ २९ ॥  
 विभज्याथ यथावस्थं पर्व गान्धारभासकम् ।  
 व्यपेक्ष्य मध्ये पर्वकं यदा परिनिवेश्यते ॥ ३० ॥  
 गान्धारस्य तदानीं स्याच्छ्रुतिद्वयमतिस्फुटम् ।  
 मध्यमस्य स्वरस्योक्ताश्चतस्रः श्रुतयः स्फुटाः ॥ ३१ ॥  
 तत्र साधारणे स्पष्टा गान्धारे श्रुतिरेकिका ।  
 अन्तराख्यानगान्धारक्षेत्रं द्वेधा विभज्य तु ॥ ३२ ॥  
 एकस्य पर्वणो मध्ये तयोर्यदि निवेशनम् ।  
 जायतेऽन्तरगान्धारे श्रुतिद्वयमतिस्फुटम् ॥ ३३ ॥  
 मध्यमे श्रुतिरेकेति स्पष्टं श्रुतिचतुष्टयम् ।  
 चतुःश्रुतिः पञ्चमोऽस्य श्रुतित्रयमुपाश्रितः ॥ ३४ ॥  
 वरालीमध्यमः पूर्वमाख्यातं खलु तद्यथा ।  
 वरालीमध्यमं त्रेधा विभज्याथ यथास्थितम् ॥ ३५ ॥  
 वरालीमध्यमं पर्व व्यपेक्ष्य तु तदन्तरे ।  
 पर्वद्वयनिवेशे स्याच्छ्रुतित्रयमतिस्फुटम् ॥ ३६ ॥  
 श्रुतिरेका स्फुटा स्वस्मिन्मिलित्वा तेन पञ्चमे ।  
 चतस्रः श्रुतयः स्पष्टा धैवतस्त्रिश्रुतिर्यथा ॥ ३७ ॥  
 विभज्य त्रिविधं शुद्धधैवतक्षेत्रमप्यथ ।  
 दृग्गोचरीभवच्छुद्धधैवतद्योति पर्व तत् ॥ ३८ ॥  
 हित्वा पर्वद्वयन्यासे श्रुतित्रयमतिस्फुटम् ।  
 क्षेत्रं शुद्धनिषादस्य विभज्य द्विविधं तथा ॥ ३९ ॥  
 दृष्टं शुद्धनिषादस्य पर्व हित्वा तदन्तरे ।  
 यद्येकं पर्व तर्हि स्याच्छ्रुतिद्वयमतिस्फुटम् ॥ ४० ॥



### 3. Method of Placing the Śruti Frets

- 26cd-27 We shall (now) relate the method of placing, among these twelve frets of the middle register of the *madhyamela-vīṇā* [those] frets which manifest the *śrutis* such that only the difference of (one) *śruti* (from another) is revealed.
- 28-29ab Dividing the region of *śuddha-ṛṣabha* between the neck (of the *vīṇā*) and the nut into three (equal) parts, two frets are placed leaving no gap at the beginning of the *ṛṣabha* fret. Thus three *śrutis* are manifested in *śuddha-ṛṣabha*.\*
- 29cd-31ab Similarly, the region of *śuddha-gāndhāra* (from *śuddha-ṛṣabha*) is divided into two (equal parts), now, in such a way that, when a fret is fixed at the midpoint with reference to the fret manifesting (*śuddha*) *gāndhāra* (and the preceding fret), then the two *śrutis* of *gāndhāra* become quite evident.
- 31cd-32ab The four *śrutis* of *madhyama* are explained clearly <*sphuṭa*> [as follows: That there is] one *śruti* in *sādhāraṇa-gāndhāra* is obvious.
- 32cd-33 Dividing the region of *antara gāndhāra* into two [equal] parts, if a fret is placed at the (exact) middle, the two *śrutis* of *antara-gāndhāra* are born very clearly.
- 34ab One *śruti* (remains) in *madhyama*. Thus the *śrutis* of *madhyama* are evident.
- 34cd-35ab *Pañcama* has four *śrutis*. Its (first) three *śrutis* are occupied by *varālī-madhyama* as mentioned above. It is thus:
- 35cd-36 Dividing the [region of] *varālī-madhyama*, now, into three [equal] parts, two frets are fixed in this (intervening) space with reference to the *varālī-madhyama* fret. Then these three *śrutis* become precisely manifested.
- 37abc Its own (remaining) single *śruti* is obvious. Therefore, by adding (these), four *śrutis* of *pañcama* are evident.
- 37d-39ab That *śuddha dhaivata* has three *śrutis* [is demonstrated] as follows: Dividing the *śuddha-dhaivata* region [equally] into three parts, and omitting the fret manifesting *śuddha-dhaivata* which is visible (even) to the (naked) eye if two frets are placed, (its) three *śrutis* are very exactly known.
- 39cd-40 Similarly, dividing the region of *śuddha-niṣāda* into two [equal] parts and omitting the *śuddha-niṣāda* fret which is visible, if a fret is placed in the midpoint of this region, its two *śrutis* are manifested exactly.

चतस्रः श्रुतयः षड्जे प्रागुक्ताः खलु तद्यथा ।  
 कैशिक्याख्यनिषादे हि तस्यैका दृश्यते श्रुतिः ॥ ४१ ॥  
 काकल्याख्यनिषादं तु द्वेधाकृत्य तदन्तरे ।  
 जायते पर्वविन्यासे स्पष्टं तस्य श्रुतिद्वयम् ॥ ४२ ॥  
 स्वस्यैका श्रुतिराहत्य षड्जे श्रुतिचतुष्टयम् ।  
 इत्येवं मध्यमेलायां श्रुतिवीणाप्रकारतः ॥ ४३ ॥  
 द्वाविंशतिश्रुतीनां च विभागक्रम ईरितः ।

#### ४. ऋषभादितया श्रुतिपर्वन्यासप्रयोजनम्

नन्वाद्यं षड्जमुत्सृज्य ऋषभादितया त्वया ॥ ४४ ॥  
 किमर्थं श्रुतिवीणार्थं पर्वन्यासः प्रदर्शितः ।  
 उच्यते, नास्तिषड्जस्य पर्वं यस्मादयं पुनः ॥ ४५ ॥  
 जातः केवलसारण्या पर्वस्पर्शनमन्तरा ।  
 न शक्याः श्रुतयो बोद्धुं स्वरे पर्वविनाकृते ॥ ४६ ॥  
 ज्ञेयास्ताः खलु पर्वान्तः श्रुतिपर्वनिवेशनात् ।  
 तस्मादाद्यमपि त्यक्त्वा षड्जं पर्वविवर्जितम् ॥ ४७ ॥  
 ऋषभादितया प्रोक्तं श्रुतिपर्वनिवेशनम् ।  
 यदि षड्जादिमत्त्वेन श्रुतिवीणाप्रदर्शनम् ॥ ४८ ॥  
 अपेक्षितं स्यात् कस्यापि तदुपायः प्रकाशयते ।  
 मध्यमेलाख्यवीणायां श्रुतिवीणाप्रकाशनम् ॥ ४९ ॥  
 कर्तुं षड्जादिमत्त्वेन ब्रह्मणाऽपि न शक्यते ।  
 न ह्येकतन्त्र्युपारूढाः स्वरा द्वादश मन्द्रके ॥ ५० ॥  
 स्थाने स्युर्मध्यमेलायां तारस्थाने तु यद्यपि ।  
 सन्त्येकतन्त्र्युपारूढाः स्वराः सर्वेऽपि किं पुनः ॥ ५१ ॥  
 तत्रत्यपर्वणां तावत् क्षेत्रसंकोचतः पुनः ।  
 नावकाशोऽस्ति तन्मध्ये श्रुतिज्ञापकपर्वणाम् ॥ ५२ ॥  
 ऋषभादितया तस्माद्दीर्घेषु द्वादशस्वपि ।  
 पर्वसु श्रुतिवीणेयं वेङ्कटाध्वरिणे रिता ॥ ५३ ॥  
 ततः षड्जादिमत्त्वेन श्रुतिवीणाप्रकाशनम् ।  
 शुद्धमेलाख्यवीणायां तारस्थाने कथञ्चन ॥ ५४ ॥

- 41 The four *śrutis* in *ṣaḍja* already mentioned, are thus [demonstrated]:  
Its one (i.e. first) *śruti* is (clearly) visible at (the fret of) *kaiśikī-  
niṣāda*.
- 42 Dividing the (region of) *kākalī-niṣāda* into two (equal parts) if a  
fret is placed at (the midpoint of) this interval, its two *śrutis* are  
manifested.
- 43ab Adding its own one (remaining *śruti* at its fret), the four *śrutis* in  
*ṣaḍja* (are evident).
- 43cd-44ab In this manner, the method of apportioning twenty-two *śrutis*  
according to the *śruti-viṇā* is related in the *madhyamela-viṇā*.

#### 4. Advantage of Fixing Frets Beginning with *Ṛṣabha*

- 44cd-45ab 'Why did you demonstrate the fixing of frets for *śruti-viṇā* com-  
mencing with *ṛṣabha* but omitting (the very) first *ṣaḍja*?'
- 45cd-46ab [If so asked, we shall] explain: *ṣaḍja* has no fret since it is born  
on the open string alone without touching (any) fret.
- 46cd-47ab It is not possible to know the *śrutis* of a note (which is) obtained  
without (a) fret. They may be known in fact, (only) by placing *śruti*  
frets within (the limit) of the fret of the note itself.
- 47cd-48ab This is why the fixing of *śruti*-frets is described commencing with  
*ṛṣabha* and not with the first note, *ṣaḍja* which is fretless.
- 48cd-49ab If the demonstration of *śruti-viṇā* is desired to commence with  
*ṣaḍja*, whosoever can, indeed, discover such a device? (None,  
indeed!)
- 49cd-50ab It is not possible even for **Brahmā** to illustrate the *śruti-viṇā* in the  
*madhyamela-viṇā* beginning with *ṣaḍja*.
- 50cd-51a In the *madhyamela* (-*viṇā*) all the twelve notes are mounted on  
the same string in the *mandra* register.
- 51b-52 Even though all the notes are indeed mounted on a single string  
in the *tāra* register, yet because the space in (between) the frets  
is shrunk, there is no (adequate) room to place the frets which  
reveal the *śrutis*.
- 53 This is why **Veṅkaṭādhvarin** has described this *śruti-viṇā* with  
twelve long frets commencing with *ṛṣabha*.
- 54-56ab If the illustration of the *śruti-viṇā* in *śuddhamela-viṇā* is desired  
in the *tāra* register by hook or crook commencing with *tāra-ṣaḍja*,



तारषड्जादिमत्त्वेन तदाद्यश्रुतिशालिनम् ।  
 आरभ्य कैशिकीसंज्ञनिषादं द्वादशस्वपि ॥ ५५ ॥  
 स्वरेषु पूर्वमित्येव श्रुतिपर्वाणि विन्यसेत् ।  
 अत्रापि क्षेत्रसङ्कोचान्मह्यमेतन्न रोचते ॥ ५६ ॥  
 भासते श्रुतिरित्यादि स्वरालीत्रिपुटादिषु ।  
 अहमेव श्रुतीर्वेदेत्याह गोपालनायकः ।  
 अद्यप्रभृति ताः सर्वे श्रुतीर्जानन्तु पण्डिताः ॥ ५७ ॥

इति श्रीमदद्वैतविद्याचार्यसाग्निचित्यसर्वतोमुखातिरात्रसाग्निचित्याप्तवाजपेययाजिगोविन्ददीक्षित  
 नागमाम्बिकावरद्वितीयनन्दनस्य साग्निचित्यसर्वक्रतुयाजियज्ञनारायणदीक्षिताव्यवहितानुजस्य  
 अच्युतविजयराघवभूपालप्रेरितस्य वेङ्कटेश्वरदीक्षितस्य कृतौ चतुर्दण्डीप्रकाशिकायां द्वितीयं  
 श्रुतिप्रकरणं सम्पूर्णम् ॥

- 56cd then beginning with *kaiśikī-niṣāda* which has its first *śruti*, let the *śruti* frets be fixed in (all) the twelve notes as described before. Even this (method) does not appeal to me because of the contraction of space (between the frets).
- 57 **Gopālanāyaka** said '*Śruti* etc. is manifested in *svarāli*, *tripuṭa* etc. I alone know the *śruti* etc.' Henceforth let all scholars understand the *śrutis* (through this easily understood method propounded by me).

### Colophon

Thus ends the second chapter viz, **Śrutiprakaraṇa** in **Caturdaṇḍiprakāśikā**, [which is] composed at the instance of the King Acyuta-Vijayarāghava by **Veṅkaṭeśvara-dīkṣita** who is the immediate younger brother of Yajñanārāyaṇa-dīkṣita, he is a *sāṅnicitya* performer of the *sarvakratu* sacrifice and who is the excellent second son of Nāgamāmbikā and Govinda dīkṣita, the preceptor of *advaita-vidyā* and *sāṅnicitya* performer of *sarvatomukha*, *atirātra* (and) *vājapeya* sacrifices.

## तृतीयं स्वरप्रकरणम्

### १. द्वादश शुद्धविकृतस्वराः

द्वितीयस्मिन् प्रकरणे श्रुतयः समुदीरिताः ।  
अथेदानीं निरूप्यन्ते स्वराः श्रुतिसमुद्भवाः ॥ १ ॥  
तत्र शुद्धस्वराः सप्त मुखारीमात्रभासकाः ।  
चतुश्चतुश्चतुश्चैव षड्जमध्यमपञ्चमाः ॥ २ ॥  
द्वे द्वे निषादगान्धारौ त्रिस्त्री ऋषभधैवतौ ।  
इत्येवं भरतश्लोकसङ्ख्यातश्रुतिशालिनः ॥ ३ ॥  
विकृतास्तु स्वराः पञ्चेत्यस्माभिरवधार्यते ।  
रत्नाकरे तु निःशङ्को विकृतान् द्वादश स्वरान् ॥ ४ ॥  
अब्रवीत्, केचन पुनः सप्ताहुर्विकृतस्वरान् ।  
सर्वमेतत् समालोच्य लक्ष्यमार्गानुसारतः ॥ ५ ॥  
स्वराः पञ्चैव विकृता इति राद्धान्तितं मया ।  
तांश्च पञ्च स्वरान् सम्यग्विविच्य व्याहरामहे ॥ ६ ॥  
साधारणश्च गान्धारो गान्धारश्चान्तराभिधः ।  
द्वौ तौ च मध्यमक्षेत्रसम्भूतौ विकृतस्वरौ ॥ ७ ॥  
वरालीमध्यमश्चैकः पञ्चमक्षेत्रसम्भवः ।  
षड्जक्षेत्रसमुद्भूतौ कैशिकीकाकलीस्वरौ ॥ ८ ॥  
एवमेते स्वराः पञ्च विकृता इति निर्णयः ।  
आहत्य शुद्धविकृताः स्वराः द्वादश कीर्तिताः ॥ ९ ॥  
स्वरेषु द्वादशस्वेषु केषामप्येकरूपता ।  
द्वैरूप्यमपि केषाञ्चित् केषाञ्चित्तु त्रिरूपता ॥ १० ॥  
तथा हि शुद्धरिषभशुद्धधैवतयोः पुनः ।  
त्रिर्निश्रुत्येकभावेन सर्वदाऽप्येकरूपता ॥ ११ ॥



## CHAPTER III. SVARA

### 1. The Twelve Unmodified and Modified Notes

- 1        *Śrutis* were described in the second chapter. Next, musical notes, born of *śrutis* will now be discussed.
- 2ab      Of these, *śuddha* (unmodified) notes are seven (all of which) which appear only in *mukhārī-rāga*.
- 2cd-3    *Ṣaḍja*, *madhyama* and *pañcama* have four *śrutis* each, *niṣāda* and *gāndhāra* have two *śrutis* each, (while) *ṛṣabha* and *dhaivata* have three *śrutis* each-thus they are quantified with number of *śrutis* in **Bharata**(muni)'s *śloka*.
- 4ab      We have determined with positive assurance that the *vikṛta* (modified) notes are (only) five.
- 4cd-5ab **Niḥśaṅka** (Śārṅgadeva) on the other hand, has stated in the (**Saṅgīta**) **ratnākara** that the *vikṛta* (modified) notes are twelve; **others** again say that the *vikṛta* notes are seven.
- 5cd-6ab Having considered all these thoroughly, I have established the doctrine, in (complete) accordance with [musical] practice, that the *vikṛta* notes are only five.
- 6cd      We shall now expound these five notes with critical examination.
- 7        *Sādhāraṇa-gāndhāra*, *gāndhāra* named *antara* - these two *vikṛta* notes are born in the region of *madhyama*.
- 8        *Varālī-madhyama* is the (only) one note born in the region of *pañcama*, *kaiśikī* and *kākalī* notes are born in the region of *ṣaḍja*.
- 9        Thus these five notes are decided to be *vikṛta* notes. Adding, the *śuddha* and *vikṛta* notes are said to be twelve in all.
- 10      Among these twelve notes, some have a single form, some have two forms, (while still) others have three forms (each).
- 11      For instance, there is always a single form in each of *śuddha-ṛṣabha* and *śuddha-dhaivata* because it has only a three-*śruti* state.

## २. स्वराणां रागनिदर्शनम्

यदा तु शुद्धगान्धारो गान्धारत्वं प्रपद्यते ।  
 तदा द्विश्रुतिको ज्ञेयो मुखारीरागके यथा ॥ १२ ॥  
 यदा स एव जायेत रिषभस्तु तदा पुनः ।  
 पञ्चश्रुतिरिति ज्ञेयः श्रीरागोऽत्र निदर्शनम् ॥ १३ ॥  
 एवं शुद्धनिषादस्य निषादत्वं यदा भवेत् ।  
 तदा द्विश्रुतिकत्वं स्यान्मुखार्यत्र निदर्शनम् ॥ १४ ॥  
 स एव यदि जायेत धैवतस्तु तदा पुनः ।  
 पञ्चश्रुतिरिति ज्ञेयः शङ्कराभरणे यथा ॥ १५ ॥  
 तदेवं शुद्धगान्धारनिषादौ द्वौ द्विरूपिणौ ।  
 साधारणाख्यगान्धारः शुद्धर्षभयुतो यदि ॥ १६ ॥  
 तदा त्रिश्रुतिको ज्ञेयो भूपालोऽत्र निदर्शनम् ।  
 तस्यैव पञ्चश्रुतिना रिषभेणान्वयो यदि ॥ १७ ॥  
 तदैकश्रुतिता ज्ञेया श्रीरागोऽत्र निदर्शनम् ।  
 यदा ऋषभसंज्ञोऽयं तदा षट्श्रुतिको भवेत् ॥ १८ ॥  
 अत्रोदाहरणं नाट एवमस्य त्रिरूपता ।  
 कैशिक्याख्यनिषादस्य शुद्धधैवतसङ्गमे ॥ १९ ॥  
 त्रिश्रुतित्वमिति ज्ञेयं भैरव्यत्र निदर्शनम् ।  
 तस्यैव पञ्चश्रुतिकधैवतेनान्वयो यदि ॥ २० ॥  
 तदैकश्रुतिकत्वं स्याच्छ्रीरागोऽत्र निदर्शनम् ।  
 स एव धैवतश्चेत् स्यात् षट्श्रुतिर्नाटके यथा ॥ २१ ॥  
 इति साधारणाख्यानो गान्धारः कैशिकाभिधः ।  
 निषादश्चेत्युभावेतौ त्रित्रिरूपाविति स्थितिः ॥ २२ ॥  
 गान्धारस्यान्तराख्यस्य यदा शुद्धर्षभान्वयः ।  
 तदा पञ्चश्रुतित्वं स्याद्रागे गौलादिके यथा ॥ २३ ॥  
 तस्यैव पञ्चश्रुतिकऋषभेणान्वयो यदा ।  
 तदा त्रिश्रुतिकत्वं स्याच्छङ्कराभरणे यथा ॥ २४ ॥  
 स एव द्विश्रुतिर्ज्ञेयः षट्श्रुत्यृषभसङ्गमे ।  
 यथा नाटाभिधे राग इति तस्य त्रिरूपता ॥ २५ ॥

## 2. Illustration of Svaras in Rāgas

- 12 When *śuddha-gāndhāra* (pitch) assumes the status of (a) *gāndhāra*, it is to be understood as (possessed) of two *śrutis*, as in *mukhārī-rāga*.
- 13 When the same (pitch) becomes *ṛṣabha*, then again it is to be known as (possessed) of five *śrutis*; *śrīrāga* (*ṛṣabha*) is an example of this.
- 14 Similarly, when the *niṣāda* phase occurs as in *śuddha-niṣāda* (pitch), then it is of two-*śruti* state: *mukhārī* (*niṣāda*) is an example of this.
- 15 If the same (pitch) becomes *dhaivata*, again, it is known as (possessed) of five *śrutis* - as in *śaṅkarābharāṇa*.
- 16ab So these two notes, *śuddha-gāndhāra* and *śuddha-niṣāda* are both of double forms.
- 16cd-17ab If *sādhāraṇa-gāndhāra* combines with *śuddha-ṛṣabha*, then it is to be understood as of three *śrutis*; *bhūpāla* (*rāga*) is an example of this.
- 17cd-18ab If the same immediately follows <*anvaya*> five-*śruti* *ṛṣabha*, then it is to be understood as of one *śruti*; *śrīrāga* is an instance of this.
- 18cd-19ab When this (*svara*) takes the name of *ṛṣabha*, it becomes (possessed) of six *śrutis*. An illustration of this is (in) *nāṭa* (*rāga*). Thus (occurs) its three-form condition.
- 19cd-20ab When *kaiṣikī-niṣāda* joins *śuddha-dhaivata* it is known to be of a three-*śruti* state; *bhairavi* is an example of this.
- 20cd-21ab If the same immediately succeeds *pañcaśruti-dhaivata*, then it is of a state of one *śruti*; *śrīrāga* is an instance of this.
- 21cd If the same (*svara*) is *dhaivata*, it is of six *śrutis* as in *nāṭa* (*rāga*).
- 22 *Sādhāraṇa-gāndhāra* and *kaiṣikī-niṣāda* - these are thus established as [each] having triple forms.
- 23 If the *gāndhāra* named *antara* follows *śuddha-ṛṣabha* immediately then it has a state of five *śrutis* as in the *rāga gaula*.
- 24 When the same succeeds *pañcaśruti-ṛṣabha* it attains to a state of three *śrutis* -as in *śaṅkarābharāṇa*.
- 25 The same is to be known as (possessed) of two *śrutis* if joined to *ṣaṭśruti ṛṣabha* -as in the *rāga* named *nāṭa*. Thus its state of triple form (is demonstrated).



काकल्याख्यनिषादस्य शुद्धधैवतसङ्गमे ।  
 पञ्चश्रुतिकता ज्ञेया यथा गौलादिके पुनः ॥ २६ ॥  
 स एव पञ्चश्रुतिकधैवतेनान्वितो यदि ।  
 तदा त्रिश्रुतिको ज्ञेयः शङ्कराभरणे यथा ॥ २७ ॥  
 तस्यैव धैवतेन स्याद्यदि षट्श्रुतिनाऽन्वयः ।  
 तदा द्विश्रुतिकत्वं स्याद्रागे नाटाभिधे यथा ॥ २८ ॥  
 इत्यन्तराख्यगान्धारकाकल्याख्यनिषादयोः ।  
 प्रत्येकं त्रिरूपत्वमस्माभिरुपवर्णितम् ॥ २९ ॥  
 यदा तु मध्यमः शुद्धः शुद्धगान्धारसङ्गतः ।  
 तदा चतुःश्रुतिर्ज्ञेयो मुखार्यत्र निदर्शनम् ॥ ३० ॥  
 साधारणाख्यगान्धारसंयुक्तश्चेत् स एव हि ।  
 तदा त्रिश्रुतिको ज्ञेयो रागे श्रीरागके यथा ॥ ३१ ॥  
 स एवान्तरगान्धारयोगे त्वेकश्रुतिर्भवेत् ।  
 गौलादिषु यथा रागेष्वित्येतस्य त्रिरूपता ॥ ३२ ॥  
 एवं षड्जस्य शुद्धेन निषादेन सहान्वये ।  
 चतुःश्रुतिकता ज्ञेया मुखार्यत्र निदर्शनम् ॥ ३३ ॥  
 स एव कैशिकीनामनिषादेनान्वितो यदि ।  
 तदा त्रिश्रुतिरित्यत्र श्रीरागः स्यान्निदर्शनम् ॥ ३४ ॥  
 तस्यैव काकलीनाम्ना निषादेनान्वयो यदि ।  
 तदैकश्रुतिकत्वं स्याद्रागे गौलादिके यथा ॥ ३५ ॥  
 इत्युक्तं त्रिरूपत्वं शुद्धमध्यमषड्जयोः ।  
 वरालीमध्यमस्याथ शुद्धगान्धारसङ्गमे ॥ ३६ ॥  
 सप्तश्रुतित्वमित्यर्थे वराल्येव निदर्शनम् ।  
 तस्य साधारणाख्येन गान्धारेण यदान्वयः ॥ ३७ ॥  
 तदा षट्श्रुतिता पन्तुवराल्यादिषु दृश्यते ।  
 स एवान्तरगान्धारसम्बन्धी चेच्चतुःश्रुतिः ॥ ३८ ॥  
 अत्रोदाहरणं रागः शुद्धरामक्रियाभिधः ।  
 वरालीमध्यमस्यैवं त्रैरूप्यमुपपादितम् ॥ ३९ ॥  
 यदा तु पञ्चमः शुद्धमध्यमेन समन्वितः ।  
 तदा चतुःश्रुतिर्ज्ञेयो मुखार्यत्र निदर्शनम् ॥ ४० ॥

- 26 If the *niṣāda* called *kākalī* combines with *śuddha-dhaivata*, its five-*śruti* form is to be understood as in *gaula* etc.
- 27 If the same is joined to *pañcaśruti-dhaivata*, then it should be known as (possessed) of three *śrutis*, as in *śaṅkarābharaṇa*.
- 28 If the same is joined to *ṣaṭśruti-dhaivata*, then a two-*śruti* state occurs as in the *rāga* named *nāṭa*.
- 29 In this way, we have described in detail the triple forms of each of *antara-gāndhāra* and *kākalī-niṣāda*.
- 30 When *śuddha-madhyama* is combined with *śuddha-gāndhāra*, it is to be known as (possessed) of four *śrutis*; *mukhārī* (*rāga*) is an example of this.
- 31 If the same combines with the *gāndhāra* named *sādhāraṇa*, then it is to be understood as of three *śrutis*-as in *śrīrāga*.
- 32 The same, uniting with *antara-gāndhāra* becomes (possessed of) one *śruti* as in *gaula* and other *rāgas*. Thus its state of triple form (is shown).
- 33 Similarly when *ṣaḍja* is associated with *śuddha-niṣāda*, it is to be understood as having a state of four *śrutis*; *mukhārī* is an instance of this.
- 34 If the same is associated with *kaiśikī-niṣāda*, then it is (possessed) of three *śrutis*; *śrīrāga* is an illustration of this.
- 35 If there is an association of the same with the *niṣāda* named *kākalī* then it has the state of a single *śruti*, as in *gaula* etc. *rāgas*.
- 36ab Thus the states of triple forms of *śuddha-madhyama* and *ṣaḍja* are elucidated (so far).
- 36cd-37ab When *varālī-madhyama* combines with *śuddha-gāndhāra* it has a state of seven *śrutis*; *varālī* (*rāga*) itself is the example in this connection.
- 37cd-38ab If its connection is with the *gāndhāra* called *sādhāraṇa*, then its six-*śruti* state is seen in *pantuvarālī* etc.
- 38cd-39ab If the same is relative to *antara-gāndhāra*, then it is (of) four *śrutis*. Example of this is the *rāga* named *śuddharāmakriyā*.
- 39cd Thus the triple form of *varālī-madhyama* is expounded (so far).
- 40 When *pañcama* is linked with *śuddha-madhyama*, then it is to be understood as (possessed) of four *śrutis*; *mukhārī* is an instance of this.

स एवैकश्रुतिर्युक्तो वरालीमध्यमेन चेत् ।  
 इति द्वैरूप्यमस्माभिः पञ्चमस्य प्रकल्पितम् ॥ ४१ ॥  
 तदेवं शुद्धऋषभशुद्धधैवतयोः पृथक् ।  
 एकैकरूपता शुद्धगान्धारकनिषादयोः ॥ ४२ ॥  
 तथैव पञ्चमस्यापि द्वैरूप्यं पृथगीरितम् ।  
 साधारणाख्यगान्धारकैशिक्याख्यनिषादयोः ॥ ४३ ॥  
 अन्तराभिधगान्धारकाकल्याख्यनिषादयोः ।  
 मध्यमस्यापि षड्जस्य वरालीमध्यमस्य च ॥ ४४ ॥  
 प्रत्येकं त्रिभिरूपत्वमस्माभिरुपवर्णितम् ।  
 नन्वेतदेकरूपादिवर्णने किं फलं तव ॥ ४५ ॥  
 चतुश्चतुरिति श्लोकपर्यालोचनया यतः ।  
 मुखारिमेलमात्रस्थाः शुद्धाः सर्वे स्वराः स्थिताः ॥ ४६ ॥  
 न तु तद्व्यतिरिक्तानां मेलानामेकसप्ततौ ।  
 प्रतिमेलं च नियताः सप्तस्वरगता अपि ॥ ४७ ॥  
 अस्माभिः कल्पयिष्यन्ते मेलाश्चाग्रे द्विसप्ततिः ।  
 ततः सकलमेलस्थसर्वस्वरजुषामपि ॥ ४८ ॥  
 द्वाविंशतिश्रुतीनां च विभागाय मया कृतम् ।  
 ऐकरूप्यद्विरूपत्वत्रिरूपत्वनिरूपणम् ॥ ४९ ॥

### ३. षाडवादिरागेषु वर्ज्यस्वराणां श्रुतिनिर्णयः

नन्वास्तामैकरूप्यादिवर्णनस्य प्रयोजनम् ।  
 षाडवौडुवरागेषु वर्ज्यन्ते ये स्वराः पुनः ॥ ५० ॥  
 तदाश्रयश्रुतीनां किं त्यागः किं वोत्तरान्वयः ।  
 अत्रेदमुत्तरं ब्रूमो वर्जनीयस्वराश्रयाः ॥ ५१ ॥  
 श्रुतयो नैव वर्ज्यन्ते न च यान्त्युत्तरस्वरान् ।  
 किन्तु वर्ज्यस्वरेष्वेवान्वध(-न्वाधा-)स्तिष्ठन्ति ताः पुनः ॥ ५२ ॥  
 सम्भवन्त्युपयोगिन्यः श्रुतीनां गणनाक्रमे ।  
 प्रतिमेलं च यत् सप्तनियतस्वरसिद्धये ॥ ५३ ॥  
 द्वाविंशतिश्रुतीनामप्यवश्यंभाव इष्यते ।  
 यद्येवं षाडवत्वादिव्यवस्था नैव सम्भवेत् ॥ ५४ ॥



- 41 If (it is linked) with *varālī-madhyama*, it is possessed of a single *śruti*. Thus we have devised the double form of *pañcama*.
- 42-43ab So single forms in each of *śuddha-ṛṣabha* and *śuddha-dhaivata*, double forms in each of *śuddha-gāndhāra*, *śuddha-niṣāda* as well as *pañcama* are stated.
- 43cd-45ab We have (similarly) described triple forms in each of *sādhāraṇa-gāndhāra*, *kaiśikī-niṣāda*, *antara-gāndhāra*, *kākalī-niṣāda*, (*śuddha*) *madhyama* and *varālī-madhyama*.
- 45cd 'What is the benefit of your descriptions of single form etc. (of notes)?'
- 46-47 By contemplating the [above] *śloka* '*catuṣcatuṣcatuṣcaiva*' (śl. 2 *supra*) it is established that all the *śuddha* notes abide only in *mukhārī-mela*, but not in the [other] seventy-one *melas* which are distinct from it, even though each one of them invariably has seven notes.
- 48ab We shall presently devise (a scheme of) seventy-two *melas*.
- 48cd-49 It is for the purpose of allocating the twenty-two *śrutis* abiding in all the *svaras* of all the *melas* that I have defined the states of single form, double form and triple form (of notes).

### 3. Śrutis of Omissible Notes in Śāḍava etc.

- 50-51ab 'Leave aside the benefit of describing single form etc. [of notes. Tell me, on the other hand:] In the case of notes which are omitted in (the formation of) *śāḍava* and *auḍuva-rāgas*, should the *śrutis* which dwell in them be omitted or be linked with the next note?'
- 51cd-52ab We reply thus in this connection: the *śrutis* dwelling in the omissible notes should be neither omitted, nor do they go to the next notes;
- 52cd-54ab But they lie below, subordinate to the omissible notes (themselves): further, they become useful in the reckoning of *śrutis* in every *mela*; for the indispensability of twenty-two *śrutis* is declared (already) in order to realise (in theory and practice) the seven constant notes of any given *mela* in their respective fixed positions.
- 54cd-55ab If such constancy in abiding (of *śrutis* in the formation) of *śāḍava* etc. does not occur, then all the *rāgas* would be only *sampūrṇa* (=heptatonic).

तदा सर्वेऽपि रागाः स्युः सम्पूर्णा एव केवलम् ।  
 अत्र सङ्गीतशास्त्रार्थरहस्यमिदमुच्यते ॥ ५५ ॥  
 वीणावादनगानादिसमये वर्जितान् स्वराण् ।  
 समुत्प्लुत्य समुत्प्लुत्य वादयन्त्येव वादकाः ॥ ५६ ॥  
 गायन्ति गायकाश्चाथो इति वादिव्यवस्थितिः ।  
 सर्वदा षाडवे त्याज्यस्वराणां परिवर्जने ॥ ५७ ॥  
 तदुत्तरस्वराणां तु जननं नैव सम्भवेत् ।  
 पूर्वपूर्वस्वराभावे कथं कार्यः समुद्भवः ॥ ५८ ॥  
 स्वराणां घटते तावदुत्तरोत्तरभाविनाम् ।  
 एवं निरूपिताः शुद्धा विकृताश्च स्वराः स्फुटम् ॥ ५९ ॥

#### ४. ग्रामः

अथ स्वरसमूहात्मग्रामलक्षणमुच्यते ।  
 ग्रामवद् ग्राम इत्येवमुपचारो विवक्षितः ॥ ६० ॥  
 यथा जनसमूहस्य लोके ग्राम इति प्रथा ।  
 तथा स्वरसमूहोऽत्र ग्राम इत्युपचर्यते ॥ ६१ ॥  
 केवलस्वरवृन्दस्य ग्रामत्वे कथिते सति ।  
 गामानयेत्यादिवाक्येष्वतिव्याप्तिर्भवेदतः ॥ ६२ ॥  
 मूर्च्छनाशुद्धकूटाख्यतानाद्याश्रय इत्यपि ।  
 देयं स्वरसमूहस्य विशेषणमिति स्थितिः ॥ ६३ ॥  
 स च ग्रामस्त्रिधा तत्र स्यात् षड्जग्राम आदिमः ।  
 मध्यमग्रामनामाऽथ गान्धारग्रामसंज्ञकः ॥ ६४ ॥  
 त्रयाणामपि चैतेषां क्रमाल्लक्षणमुच्यते ।  
 षड्जग्रामः पञ्चमे स्वचतुर्थश्रुतिसंस्थिते ॥ ६५ ॥  
 स्वोपान्त्यश्रुतिसंस्थेऽस्मिन्मध्यमग्राम इष्यते ।  
 रिमयोः श्रुतिमेकैकां गान्धारश्चेत् समाश्रितः ॥ ६६ ॥  
 पश्रुतिं धो निषादस्तु धश्रुतिं सश्रुतिं श्रितः ।  
 गान्धारग्राममाचष्टे तदा तं नारदो मुनिः ॥ ६७ ॥

- 55cd In this connection, I shall reveal an arcanum of music theory.  
 56-57a While playing on the *vīṇā* or singing, the instrumentalists render the *ṣāḍava* etc. *rāgas* invariably by leaping over the omissible notes; and vocalists sing (them similarly). The dispute is thus settled.  
 57b-58ab Such is always the distinction of playing *ṣāḍava*. If the omissible notes are (altogether) abandoned <*parivarjane*>, generation of the next notes becomes impossible.  
 58cd-59ab In the absence of the (cause viz.) the preceeding notes, how can the effect viz. generation of the following notes become possible?  
 59cd Thus (so far) unmodified and modified notes are lucidly defined.

#### 4. Grāma

- 60 Now the definition of *grāma* which is of the nature of a group of notes will be stated. The metaphorical usage '*grāma* (*gamut*) is like *grāma* (village)' is intended (here).  
 61 Just as a community of people is well-known in the world as village, so also is '*grāma*' metaphorised here as a community of *svaras* (notes).  
 62 If a mere group of notes is described as *grāma*, then (etymological derivations from) statements such as '*gām ānaya*' ('bring the cow' 'lead to music'?) etc. become unwarrantedly farfetched.  
 63 So it is decreed that this [definition] should be qualified with: 'it is [also] the abode of *mūrchanā*, *śuddha-tāna* and *kūṭa-tāna* etc.' as adjectival to 'community of notes'.  
 64 This *grāma* is of three kinds; *ṣaḍjagrāma* is the first; [the one] named *madhyamagrāma* (is second); then the one denoted as *gāndhāragrāma* (is the third).  
 65 The definition(s) of these three [*grāmas*] will [now] be elucidated in the same order: *Ṣaḍjagrāma* is (that) wherein *pañcama* is established at its own fourth *śruti*.  
 66ab *Madhyamagrāma* is said to be [that] wherein (the *pañcama*) dwells in its penultimate *śruti*.  
 66cd-67 If *gāndhāra* is endowed with one *śruti* each of *ri* and *ma*, (if) *dha* takes up the (fourth) *śruti* of *pa*, (if) *niṣāda* takes (to itself) the (third) *śruti* of *dha* and (the first *śruti*) of *sa*, that (the result) is declared by the sage **Nārada** as *gāndhāragrāma*.



ग्रामेष्वेतेषु गान्धारग्रामो नास्ति महीतले ।  
 स्वर्गलोके परमिति सर्वेषामपि सम्मतम् ॥ ६८ ॥  
 अस्माभिर्मध्यमग्रामोऽप्यसत्प्राय इतीर्यते ।  
 तथा हि मध्यमग्रामे त्रिश्रुतिः पञ्चमः खलु ॥ ६९ ॥  
 वरालीमध्यमो जातः स पुनर्लक्ष्यमार्गतः ।  
 मध्यमादिप्रभृतिषु मध्यमग्रामजन्मसु ॥ ७० ॥  
 रागेषु दृश्यते नैव वरालीमध्यमस्ततः ।  
 अयुक्तो मध्यमग्रामो लक्ष्यमार्गविरोधतः ॥ ७१ ॥  
 एक एव ततः षड्जग्राम इत्यवधार्यते ।

#### ५. मूर्च्छना

ग्रामावयवभूतोऽथ मूर्च्छनादिर्निरूप्यते ॥ ७२ ॥  
 क्रमात् स्वराणां सप्तानामारोहश्चावरोहणम् ।  
 मूर्च्छनेत्युच्यते तास्तु प्रतिमेलं च सप्तधा ॥ ७३ ॥  
 तथा हि षड्जमारभ्य निषादान्ताधिरोहणात् ।  
 निषादादिषु षड्जान्तावरोहान्मूर्च्छनाऽऽदिमा ॥ ७४ ॥  
 एवमृषभमारभ्य षड्जान्तमधिरोहणात् ।  
 षड्जादि-ऋषभान्तं चावरोहेण द्वितीयका ॥ ७५ ॥  
 एवमेव समुन्नेयं गान्धारादिस्वरेष्वपि ।  
 अतः प्रतिस्वरं तावदेकैका मूर्च्छना भवेत् ॥ ७६ ॥  
 आहत्य वक्ष्यमाणेषु द्विसप्ततिविधेष्वपि ।  
 सप्तस्वरसमूहात्ममेलेषु प्रतिमेलकम् ॥ ७७ ॥  
 मूर्च्छनाः सप्त सप्तेति वेङ्कटाध्वरिकल्पितम् ।

#### ६. तानः

निरूप्यतेऽधुना तानः स्वरविस्तारलक्षणः ॥ ७८ ॥  
 तानो द्विधा शुद्धतानः कूटतान इति क्रमात् ।  
 एकैकरागमात्राभिव्यक्तिसम्पादकस्तु यः ॥ ७९ ॥  
 स शुद्धतान इत्युक्तः कूटतानः स उच्यते ।  
 यस्तु रागद्वयस्फूर्तिसाधारणतया स्थितः ॥ ८० ॥

- 68 Of these *grāmas*, *gāndhāragrāma* does not exist on earth. Everyone agrees that it is in the far off heaven.
- 69-70a We assert that *madhyamagrāma* also is virtually nonexistent (in this world). For, the *pañcama* of three *śrutis* of *madhyamagrāma* emerges (in practical music) as *varālī-madhyama*, in fact.
- 70b-71 Again, in contemporary usage, *varālī-madhyama* is not found in *rāgas* such as *madhyamādi* which are born in *madhyamagrāma*. Being contrary to practical usage, *madhyamagrāma* cannot be maintained (in theory).
- 72ab We assert emphatically therefore that only *ṣaḍjagrāma* (exists).

### 5. Mūrcchanā

- 72cd *Mūrcchanā* etc. which are components of *grāma* will now be described.
- 73 The ascent and descent of [all] seven notes in regular order is said to be *mūrcchanā*; they are sevenfold in each *mela*.
- 74 It is thus: the first *mūrcchanā* consists of beginning with *ṣaḍja* and ascending up to (and including) *niṣāda* and of descending from *niṣāda* to *ṣaḍja*.
- 75 Similarly the second is [formed] by ascending from *ṛṣabha* to *ṣaḍja* and [by] descending from *ṣaḍja* to *ṛṣabha*.
- 76 [Other *mūrcchanās*] on other notes such as *gāndhāra* should be similarly ascertained by analogy. So a *mūrcchanā* occurs for each note.
- 77-78ab In this manner, seven *mūrcchanās* per each of the seventy-two *melas*—which will be presently described—are devised in all by **Veṅkaṭādhvarin**.

### 6. Tāna

- 78-79ab Now, *tāna* which is defined as the extension of note(s) will be explained. *Tāna* is of two kinds—*śuddha-tāna* and *kūṭa-tāna*, in order.
- 79cd-80 *Śuddha-tāna* is said to be that which procures the expressive power of a single *rāga* only. *Kūṭa-tāna* is stated to be that which occurs by the common flashing (of the expressive individuality) of two *rāgas*.





### 7. Alamkāras of Sūlādi-Tālas

- 81 We shall now expound *alamkāras* which are adornment (made of musical) notes. They are enumerated as sixty-three by the scholar **Śārṅgadeva**.
- 82-83 But they are nowhere used in (actual) contemporary music. Therefore, [only] eight famous *alamkāras* will be described here. In this connection, *jhompāṭa*, *dhruva*, *maṭhya*, *rūpaka*, *jhampā*, *tripuṭa*, similarly *aṭhātala* and *ekatāla* - these are declared to be the eight *alamkāras*.
- 84ab Now their definitions will be given in (the same) order.
- 84cd *Jhompāṭa* (*alamkāra*) is prescribed to be set to the *tāla* named *jhompāṭa*.
- 85-86ab In the *jhompāṭa-tāla* there are two *drutas*, each (having the duration) of two (short) syllables and then one *laghu* which is to be known as having an extent of four (short) syllables.
- 86ab Adding, the *jhompāṭa-tāla* has an extent of eight syllables, each of two *mātrā*,  
*sa ri, ga ma, pa dha ni, sa; sa ni, dha pa, ma ga ri sa*  
 ० ० |

#### Thus Jhompāṭatālalamkāra (1)

- 86cd Now the second *alamkāra* named *dhruva* will be expounded.
- 87ab *Dhruvālamkāra* is said to be set to *dhruva-tāla*.
- 87cd-88 *Dhruva-tāla* is further of two kinds viz. *nāṭyadaṇḍī-dhruva* and, likewise, *vīṇāvādya-dhruva*. In the *nāṭyadaṇḍī-dhruva* [there are] a *laghu* of four syllables (duration) at first and then a *guru* of ten syllables.
- 89 In *vīṇāvādya-dhruva* there are at first two *laghus*, each of four syllables and then a *laghuśekhara* of the extent of six syllables.
- 90ab Adding, both these *dhruvas* have [a duration each of] fourteen (short) syllables.
- 90cd-91 Of these two *dhruvas*, the *nāṭyadaṇḍī-dhruva* is authentic, being found in *śāstra*. This selfsame is performed on the *vīṇā* by *vīṇā* players with three elements in order to achieve aesthetic pleasure.  
*sa ri ga ma, ga ri sa ri ga-ri sa ri ga ma; ri ga ma pa, ma ga ri ga-ma, ri ga ma pa* | 5<sub>4</sub> 10<sub>10</sub> (*nāṭyadaṇḍī-dhruva*)  
*sa ri ga ma, ga ri sa ri, ga ri sa ri ga ma; ri ga ma pa, ma ga ri ga, ma ga ri ga ma pa* | 4<sub>4</sub> 6<sub>6</sub> (*vīṇādaṇḍī-dhruva*)

इति ध्रुवालङ्कारः ( २ )

अलङ्कारस्तृतीयोऽथ लक्ष्यते मठ्यनामकः ।  
मठ्यतालनिबद्धो यः स मठ्य इति कीर्तितः ॥ ९२ ॥  
मठ्यताले द्रुतस्त्वादावक्षरद्वयसम्मितः ।  
ततो लघू द्वौ विज्ञेयौ चतुरक्षरसम्मितौ ॥ ९३ ॥  
आहत्य मठ्यतालोऽयं दशाक्षरमितः स्मृतः ।  
सरि, गरिसरि, सरिगम; रिग, मगरिग, रिगमप

० १ १  
२ ४ ४

इति मठ्यालङ्कारः ( ३ )

रूपकाख्यश्चतुर्थश्चालङ्कारः प्रतिपाद्यते ॥ ९४ ॥  
बद्धो रूपकतालेन रूपकः परिकीर्तितः ।  
आदौ द्रुतो लघुः पश्चात्ताले रूपकनामके ॥ ९५ ॥  
तेन रूपकनामायं विज्ञातव्यः षडक्षरः ।  
सरि, सरिगम; रिग, रिगमप

० १  
२ ४

इति रूपकालङ्कारः ( ४ )

अलङ्कारोऽथ झम्पाख्यः पञ्चमः प्रतिपाद्यते ॥ ९६ ॥  
झम्पातालेन संयुक्तो झम्पालङ्कार उच्यते ।  
झम्पातालो द्विधा नाट्यवीणयोः परिदृश्यते ॥ ९७ ॥  
तत्र स्यान्नाट्यझम्पायामादौ तावदणुद्रुतः ।  
एकाक्षरमितः पश्चाद्द्रुतो द्व्यक्षरसम्मितः ॥ ९८ ॥  
ततः सप्ताक्षरीकालसम्मितो लघुशेखरः ।  
वाग्गेयकारझम्पायां विरामान्तद्रुतो मतः ॥ ९९ ॥  
त्र्यक्षरः स परं सप्ताक्षरोच्चारणसम्मितः ।  
लघुशेखरनामैको झम्पातालावुभाविमौ ॥ १०० ॥  
दशलघ्वक्षरोच्चारणसम्मिताविति निर्णयः ।  
अनयोरुभयोर्नाट्यझम्पा प्रामाणिकी स्मृता ॥ १०१ ॥  
तामेव रक्तिलोभेन कृत्वा धातुत्रयान्विताम् ।  
वीणायां वादयन्तीह वैणिका इति निर्णयः ॥ १०२ ॥  
स रिग सरिसरिगमा; रि गम रिगरिगमपा

७ ० १ ( नाट्यझम्पा )

सरिग सरिसरिगमा; रिगम रिगरिगमपा

० १ ( वाग्गेयकारझम्पा )

**Thus Dhruvālaṁkāra (2)**

- 92 The third *alaṁkāra* named *maṭhya* will now be described. That which is set to *maṭhya-tāla* is defined as *maṭhya(alaṁkāra)*.
- 93 In *maṭhya-tāla* there is a *druta* of two syllables in extent in the beginning and then two *laghus*, to be understood as having an extent of four syllables each.
- 94ab Together, this *maṭhyatāla* is said to have an extent of ten (short) syllables.  
*sa ri, ga ri sa ri, sa ri ga ma; ri ga, ma ga ri ga, ri ga ma pa*  
 $(\circ_2 \mid_4 \mid_4)$

**Thus Maṭhyālaṁkāra (3)**

- 94cd The fourth *alaṁkāra* named *rūpaka* will be now expounded.
- 95-96ab *Rūpaka (alaṁkāra)* is described as set to *rūpaka-tāla*. There is, at first a *druta* and then a *laghu* in the *tāla* named *rūpaka*. Therefore this (*tāla*) named *rūpaka* should be understood as having (a duration of) six syllables.  
*sa ri, sa ri ga ma; ri ga, ri ga ma pa*  
 $(\circ_2 \mid_4)$

**Thus Rūpakālaṁkāra (4)**

- 96cd Now the fifth *alaṁkāra* called *jhampā* will be described.
- 97 *Jhampālaṁkāra* is said to be set to *jhampā-tāla*. *Jhampā-tāla* is found to be of two varieties [used] in *nāṭya* and *vīṇā*.
- 98-99ab Of these, in the *nāṭya-jhampā*, there is at first an *anudruta* consisting of [the duration of] one (short) syllable, then a *druta* of two (short) syllables and then a *laghuśekhara* of the duration of seven syllables.
- 99cd-100c In the *vāggeyakāra-jhampā* is said to occur a *druta-virāma* of three syllables and then a *laghuśekhara* consisting of seven syllables.
- 100d-101ab Both these *jhampā-tālas* are [thus] decided to consist of ten syllables.
- 101cd-102 Of these two, the *nāṭya-jhampā* is considered to be authentic. It is ascertained that *vīṇā* players render the selfsame (*tāla*) on the *vīṇā* by making it three-elemented with a desire for aesthetic pleasure.  
*sa, ri ga, sa ri sa ri ga ma-ā; ri, ga ma, ri ga ri ga ma, pa ā*  
 $\cup_1 \circ_2 \mid_7$  (*nāṭya-jhampā*)  
*sa ri ga, sa ri sa ri ga ma ā; ri ga ma, ri ga ri ga ma pa ā*  
 $\circ_3 \mid_7$  (*vāggeyakāra-jhampā*)



इति झम्पालङ्कारः ( ५ )

षष्ठोऽथ त्रिपुटो नामालङ्कारः प्रतिपाद्यते ।  
त्रिपुटाख्येन तालेन निबद्धस्त्रिपुटः स्मृतः ॥ १०३ ॥  
त्रिपुटे द्वौ द्रुतावादौ पृथग् द्व्यक्षरसम्मितौ ।  
विरामान्तद्रुतः पश्चादक्षरत्रयसम्मितः ॥ १०४ ॥  
आहत्य त्रिपुटस्तालो ज्ञेयः सप्ताक्षरीमितः ।  
सरि, गस, रिगम; रिग, मरि, गमप;

$\begin{matrix} \circ & \circ & \circ \\ 2 & 2 & 3 \end{matrix}$

इति त्रिपुटालङ्कारः ( ६ )

निरूप्यतेऽठतालाख्योऽलङ्कारः सप्तमोऽधुना ॥ १०५ ॥  
अठतालेन संयुक्तमठतालं प्रचक्षते ।  
अठताले द्रुतौ द्विद्व्यक्षरकालावुभौ स्मृतौ ॥ १०६ ॥  
पञ्चपञ्चाक्षरमितौ लधू द्वौ तदनन्तरम् ।  
चतुर्दशाक्षरीकालो जातस्तेनाठतालकः ॥ १०७ ॥  
सरि, इग, असारिग, अमामा; रिग, अम, अरीगम, अपापा;

$\begin{matrix} \circ & \circ & | & | \\ 2 & 2 & 5 & 5 \end{matrix}$

इत्यठालङ्कारः ( ७ )

अष्टमः स्फुटमेवाथालङ्कारः प्रतिपाद्यते ।  
एकतालेन युक्तत्वादेकतालः प्रकीर्तितः ॥ १०८ ॥  
एकद्रुतेनैकताल एकतालस्य लक्षणम् ।  
लक्ष्ये त्विदानीमेतादृगेकतालो न रक्तिदः ॥ १०९ ॥  
इत्येकतालस्थानेऽस्मिन्नादितालो निवेशितः ।  
आदिताले त्वेकलघुश्चतुरक्षरसम्मितः ॥ ११० ॥

$\circ_2$  ( एक तालः )

सरिगम; रिगमप ;  $|_4$  ( आदि तालः )

इत्येकतालालङ्कारः ( इत्यादितालालङ्कारः ) ( ८ )

एवमष्टावलङ्कारा लक्षिता लक्ष्यसम्मताः ।  
एतान् ध्रुवादिकान् सप्ततालान् सूलादिसंज्ञकान् ॥ १११ ॥  
तालं च झोम्पटाख्यानं रगणं च क्वचित् क्वचित् ।  
गीतप्रकरणोक्तेषु गीतेषु विनिवेशयेत् ॥ ११२ ॥

**Thus Jhampālaṁkāra (5)**

- 103 The sixth *alaṁkāra* named *tripuṭa* will now be expounded. The *tripuṭa* (*alaṁkāra*) is said to be set to *tripuṭa-tāla*.
- 104-105ab In *tripuṭa-tāla* occur two *drutas* each consisting of two syllables and then a *druta-virāma* consisting of three syllables; adding, the *tripuṭa-tāla* is to be understood as consisting of seven syllables.  
*sa ri, ga sa, ri ga ma; ri ga, ma ri, ga ma pa*

$$\left( \begin{smallmatrix} \circ & \circ & \circ \\ 2 & 2 & 3 \end{smallmatrix} \right)$$
**Thus Tripuṭālaṁkāra (6)**

- 105cd-106ab The seventh *alaṁkāra* named *aṭha-tāla* will be defined now. *Aṭha-tāla* (*alaṁkāra*) is said to be set to *aṭha-tāla*.
- 106cd-107 In *aṭha-tāla* are said to occur two *drutas* each of two syllables (duration) and afterwards, two *laghus*, each of five syllables. Therefore *aṭha-tāla* emerges with a duration of fourteen syllables.  
*sa ri, i ga, a sâ, ri ga, a mât, mât; ri ga, a ma, a rî ga ma, a pâ pâ*

$$\left( \begin{smallmatrix} \circ & \circ & | & | \\ 2 & 2 & 5 & 5 \end{smallmatrix} \right)$$
**Thus Aṭhatālālaṁkāra (7)**

- 108 Now the eighth *alaṁkāra* (viz. *eka-tāla*) will be clearly expounded. It is known as *eka-tāla* because it is set to *eka-tāla*.
- 109 *Eka-tāla* [consists] of one *druta*; this is the definition of *eka-tāla*. In the musical practice of the present time, such *eka-tāla* offers no aesthetic pleasure.
- 110 So *ādi-tāla* is substituted in place of *eka-tāla*. In *ādi-tāla* [occurs] a *laghu* consisting of four syllables.  
 $\circ_2$  (*ekatāla*)  
*sa ri ga ma; ri ga ma pa*  $|_4$  (*ādītāla*)

**Thus Ekatālālaṁkāra (Āditālālaṁkāra) (8)**

- 111ab Thus (so far) are described eight *alaṁkāras* in agreement with their current usage.
- 111cd-112 These *dhruva* etc. seven *tālas*, denoted as *sūlādi*, (together) occasionally with the *tāla* named *jhompāṭa* and *ragana* (*maṭhya*), [alone] should be used in the *gītas* which will be described in the [eighth] chapter on *gīta*.

एतन्नवातिरिक्तांस्तु न गीतेषु निवेशयेत् ।  
 प्रबन्धेषु च संयोज्यास्तालप्रकरणोदिताः ॥ ११३ ॥  
 तालाः सूलादिकाश्चैते सर्व एवेति निर्णयः ।  
 यद्यप्यष्टावलङ्कारा लक्ष्यवर्त्मनि सम्प्रति ॥ ११४ ॥  
 उक्तलक्षणमार्गेण दृश्यन्ते नैव कुत्रचित् ।  
 तथाऽप्यनागतातीतसमाख्यानग्रहत्रयम् ॥ ११५ ॥  
 अनुसृत्येह वीणायां रक्तिलोभेन वैणिकैः ।  
 लघुद्रुतादेरधुना पौर्वापर्यं समाश्रितम् ॥ ११६ ॥

#### ८. गमकलक्षणकथनम्

अलङ्कारान्निरूप्यैवं गमकान् व्याहरामहे ।  
 स्वरस्य कम्पो गमकः श्रोतृचित्तसुखावहः ॥ ११७ ॥  
 स्वीयस्थानश्रुतिगतच्छायामन्याश्रयामपि ।  
 छायां गमयतीत्येष गमकः परिकीर्तितः ॥ ११८ ॥  
 ते च पञ्चदश प्रोक्ता गमका भरतादिभिः ।  
 तिरिपः स्फुरितश्चैव कम्पितो लीन इत्यपि ॥ ११९ ॥  
 आन्दोलितो वलिश्चाथ त्रिभिन्नः कुरुलाहतौ ।  
 उल्लासितः प्लावितश्च हुम्फितो मुद्रितस्तथा ॥ १२० ॥  
 नामितो मिश्रितश्चेति भेदाः पञ्चदश स्मृताः ।  
 अत्यल्पडमरुध्वानकम्पानुकृतिसुन्दरः ॥ १२१ ॥  
 द्रुततुर्यांशवेगेन युक्तः कम्पः स्वरस्य यः ।  
 स एव तिरिपो ( १ ) नाम गमकः परिकीर्तितः ॥ १२२ ॥  
 यस्तु द्रुततृतीयांशवेगेन सहितो भवेत् ।  
 स्वरकम्पः स एवोक्तः स्फुरितो ( २ ) नाम नामतः ॥ १२३ ॥  
 दृश्यते स्फुरितस्थाने डोलो लोके विकल्पितः ।  
 लक्षणं तस्य डोलस्य पूर्वाचार्यैरुदीरितम् ॥ १२४ ॥  
 डोलो ( २अ ) मुक्ताफलस्येव चलनं लुठनात्मकम् ।  
 द्रुतार्धमानवेगेन स्वरकम्पस्तु कम्पितः ( ३ ) ॥ १२५ ॥  
 पूर्णद्रुतप्रमाणेन वेगेन सहितस्तु यः ।  
 स्वरकम्पः स एवोक्तो गमको लीन ( ४ ) संज्ञकः ॥ १२६ ॥



- 113 (Tālas) other than these nine should not be used in *gītas*. In *prabandhas* (on the other hand), those described in the [tenth] chapter on *tālas* [alone] may be used.
- 114ab All these [nine] alone are established to be *sūlādi-tālas*.
- 114cd-115ab Even though these eight *alamkāras* occur in the musical practice of the present time, they are nowhere found in the course of theory propounded (so far).
- 115cd-116 Even so, *vīṇā* players, following the three *grahas* (i.e. commencing position of song in *tāla*) viz. *anāgata*, *alīta* and *sama*, institute in the *vīṇā* [arbitrary] changes of what should precede and what should succeed in the order of *laghu*, *druta* etc. [of these *tālas*] at the present time.

### 8. Definition of Gamaka

- 117 Having described thus the *alamkāras*, we shall now deal with *gamakas*. *Gamaka* is the trembling (or shaking) of a note which brings delight to the listener's mind.
- 118 This *gamaka* is defined as leading the shade (of expression) of a note dwelling in its own *śruti* to the shade of another.
- 119ab These *gamakas* are said to be fifteen by **Bharata** and others.
- 119cd-121ab *Tiripa*, *sphurita*, *kampita*, *līna*, *āndolita*, *vali*, *tribhinna*, *kurula*, *ābhata*, *ullāsita*, *plāvita*, *hūmṣita*, *mudrita*, *nāmita* and *miśrita* are said to be the fifteen varieties.
- 121cd-122 That which consists of the shaking of a note at the speed of a quarter of *druta*, resembling the beautiful trembling of the faintest sound of the *ḍamaru*, is declared to be the *gamaka* named ***tiripa* (1)**.
- 123 That trembling of a note which occurs at the speed of a third of a *druta* is known by the name of ***sphurita* (2)**.
- 124-125ab It is found that *ḍola* is substituted in the world for *sphurita*. The definition of such *ḍola* is elucidated by **previous authorities** viz. ***ḍola*** is that (*gamaka*) in which there is movement [of a note] like the rolling of a pearl.
- 125cd Trembling of a note at the speed of half a *druta* is ***kampita* (3)**.
- 126 That trembling of a note [which proceeds] with the speed of a whole *druta*, is said to be the *gamaka* named ***līna* (4)**.

लघुप्रमाणवेगेन स्वरकम्पस्तु यो भवेत् ।  
 तमान्दोलित ( ५ ) नामानं गमकं तद्विदो विदुः ॥ १२७ ॥  
 नानावक्रगतस्वैरभिन्नवेगस्पृशां तु यः ।  
 कम्पः स्वराणां स पुनर्वलि ( ६ ) रित्यभिधीयते ॥ १२८ ॥  
 वलिरेव ऋजुर्भूत्वा कुरुलो ( ७ ) नाम कथ्यते ।  
 अक्लेशेनैव मन्द्रादिस्थानत्रितयसंस्पृशाम् ॥ १२९ ॥  
 स्वराणां कम्पनं लोके त्रिभिन्न ( ८ ) इति कथ्यते ।  
 प्रागग्रिमस्वराद्वेगान्निवृत्तस्त्वाहतो ( ९ ) मतः ॥ १३० ॥  
 य उत्तरोत्तरान् गच्छेत् क्रमेणैव स्वरोत्करान् ।  
 तमुल्लासित ( १० ) नामानं गमकं ब्रुवते बुधाः ॥ १३१ ॥  
 प्लुतप्रमाणवेगेन कम्पो यः प्लावितस्तु ( ११ ) सः ।  
 मनोज्ञतरहुङ्कारगर्भितस्वरकम्पनम् ॥ १३२ ॥  
 हुम्फितं ( १२ ) नाम गमकं गमकज्ञाः प्रचक्षते ।  
 यो जायते स्वरे कम्पस्त्वधरद्वयमुद्रणात् ॥ १३३ ॥  
 मुद्रितो ( १३ ) नाम गमकः स एव समुदाहतः ।  
 मन्द्रो यस्त्ववरोहेण स्वरकम्पः स नामितः ( १४ ) ॥ १३४ ॥  
 एतेषां मिश्रणाज्ज्ञेयो गमको मिश्रणा ( १५ ) भिधः ।

### ९. स्वरचातुर्विध्यम्

तदेवं मूर्च्छनाग्रामगमकादिप्रभेदवान् ॥ १३५ ॥  
 स्वरो निरूपितः सोऽयं स्वरः प्रोक्तश्चतुर्विधः ।  
 वादी संवाद्यपि तथा विवादी चानुवाद्यथ ॥ १३६ ॥  
 प्रयोगे बहुधाऽऽवृत्तः स्वरो वादी ( १ ) ति कथ्यते ।  
 श्रुतयो द्वादशाष्टौ वा ययोरन्तरगोचराः ॥ १३७ ॥  
 मिथः संवादिना ( २ ) तौ चेत्येवं संवादिलक्षणम् ।

- 127 That trembling of a note which occurs with the speed of the measure of *laghu* is understood by experts as the *gamaka* named **āndolita (5)**.
- 128 That trembling of notes which touches upon arbitrary speeds of different notes in a variety of curvatures is again, named **vali (6)**.
- 129ab The selfsame *vali* is called **kurula (7)** if it is straight (without curves).
- 129cd-130ab The trembling of notes touching the three registers viz. *mandra* etc. with effortless ease is popularly described as **tribhinna (8)**.
- 130cd **Āhata (9)** is declared to be the speedy retiring of a note back [to itself] from the next note.
- 131 Scholars declare that *gamaka* of the name **ullāsita (10)** moves progressively to the higher clusters of *svaras* in order.
- 132ab Trembling [of a note] at the speed of the measure of a *pluta* is **plāvita (11)**.
- 132cd-133ab Trembling of a note containing the sound 'hum' which is pleasing to the mind is stated by experts in *gamaka* as the *gamaka* called **humphita (12)**.
- 133cd-134ab That trembling of a note produced by sealing the lips is described as the *gamaka* called **mudrita (13)**.
- 134cd-135ab Trembling of a note in the *mandra* (register) is **nāmita (14)**. The *gamaka* [produced] by mixing these (foregoing *gamakas*) is to be understood by the name **miśra (15)**.

### 9. Fourfold Svaras

- 135cd-136a In this manner *svara* which is variegated in *mūrchānā*, *grāma*, *gamaka* etc. is elucidated.
- 136cd Such *svara* is said to be of four kinds viz. *vādī* (assonant), *saṁvādī* (consonant), *vivādī* (dissonant) and *anuvādī* (subsonant).
- 137ab The note which is repeated manifold in a performance (of *rāga*) is said to be **vādī (1)**.
- 137cd-138ab Two notes between which an interval of twelve or eight *śrutis* is perceptible are said to be mutually **saṁvādins (2)**. Such is the definition of *saṁvādī*.



## संवादिस्वरनिर्णयः

एवं स्पष्टयितुं वीणाप्रस्तारस्तावदुच्यते ॥ १३८ ॥  
 लिखेद् द्वाविंशतिं तिर्यग्रेखास्तत्र च वामतः ।  
 यद्वा दक्षिणतो वाऽपि भवन्ति द्वे च विंशतिः ॥ १३९ ॥  
 रेखाग्राण्यत्र वामे वा दक्षिणे वा यथामति ।  
 विद्यमानानि रेखाग्राण्यादाय द्वे च विंशतिम् ॥ १४० ॥  
 लिखितेषु स्वरान् शुद्धविकृतान् द्वादशात्मकान् ।  
 द्वादशानामपि स्वस्वाद्यक्षरैस्तत्र लिख्यते ॥ १४१ ॥  
 सङ्केत इति निःशङ्कं वेङ्कटाध्वरिणोदितम् ।  
 स्वरेषु लिखितेष्वेवं ययोस्तु स्वरयोर्द्वयोः ॥ १४२ ॥  
 स्वस्याधारश्रुतिं त्यक्त्वा मध्ये द्वादश वाऽथ वा ।  
 अष्टौ वाऽप्युपलभ्यन्ते श्रुतयस्तु तयोर्द्वयोः ॥ १४३ ॥  
 मिथः संवादिता ज्ञेया सर्वत्राप्येवमिष्यते ।  
 समौ सपौ रिधौ चैव निगौ संवादिनौ मिथः ॥ १४४ ॥  
 एवं शुद्धस्वरेषूक्तः संवादिस्वरनिर्णयः ।  
 साधारणाख्यगान्धारकैशिक्याख्यनिषादयोः ॥ १४५ ॥  
 तथैवान्तरकाकल्योः संवादो विकृतेष्वपि ।  
 शुद्धर्षभेण संवादी वरालीमध्यमस्तथा ॥ १४६ ॥  
 शुद्धश्च मध्यमः शुद्धनिषादश्चेत्युभौ स्वरौ ।  
 श्रुत्यष्टकेनान्तरितावपि संवादिनौ न हि ॥ १४७ ॥

## विवादिलक्षणमनुवादिलक्षणञ्च

एवं संवादिलक्ष्मोक्तं, विवादी लक्ष्यतेऽधुना ।  
 एकश्रुत्यन्तरितता ययोस्तु स्वरयोर्द्वयोः ॥ १४८ ॥  
 तयोर्मिथो विवादित्वमेवं सर्वत्र कल्पयेत् ।  
 रिगौ धनी च शुद्धेषु स्वरौ स्यातां विवादिनौ ॥ १४९ ॥  
 साधारणान्तरौ चैव कैशिकीकाकलीस्वरौ ।  
 मिथो विवादिनौ ज्ञेयौ विकृतेषु स्वरेष्वपि ॥ १५० ॥  
 विवादिवदिसंवादिभिन्नाः स्युरनुवादिनः ।

### Determination of Saṁvādī Svaras

- 138cd In order to clarify this [further], *vīṇā-prastāra* will (now) be described.
- 139 Let twenty-two horizontal lines be drawn such that twenty-two line ends lie to the left and to the right.
- 140-142ab Taking arbitrarily the twenty-two line ends so written to the left or to the right, let the twelve unmodified and modified notes be written, symbolised by their (respective) initial letters (at the appropriate places). So says the doubtless **Veṅkaṭādhvarin**.
- 142cd-144ab Among the notes so written, between whichever pair of notes is obtained an interval of twelve or eight *śrutis* omitting the respective base *śrutis*, consonance should be understood to occur mutually between such two [notes]. The same is said to be true everywhere [in the *prastāra*].
- 144cd-145ab Sa-ma, sa-pa, ri-dha and ni-ga are mutually consonants. Thus the determination of consonants is stated among unmodified notes.
- 145cd-146ab Among modified notes consonance occurs between *śadbhāraṇa-gāndhāra: kaiśikī niṣāda* and likewise between *antara (gāndhāra): kākālī (niṣāda)*.
- 146cd Similarly, *varālī-madhyama* is consonant with *śuddha-ṛṣabha*.
- 147 Even though the two notes *śuddha-madhyama* and *śuddha-niṣāda* are separated by eight *śrutis*, they are not (mutually) consonants.

### Definitions of Vivādī and Anuvādī

- 148ab Thus the theory of consonants is elucidated. Now **vivādī** will be described.
- 148cd-149ab In whichever pair of notes there is an interval of one *śruti*, there is mutual dissonance between them. The same [criterion] should be applied in all (notes).
- 149cd Ri-ga and dha-ni are (mutually) dissonant among unmodified notes.
- 150 Among modified notes *sādhbāraṇa-antara (gāndhāras), kaiśikī-kākālī (niṣāda)* notes are to be understood (respectively) as mutually dissonant.

## वाद्याद्युपमाः

चतुर्विधस्वरेष्वेषु वादी राजा प्रकीर्त्यते ॥ १५१ ॥  
 संवादी त्वनुसारित्वादस्यामात्यो विधीयते ।  
 विवादी विपरीतत्वाद् धीरैरुक्तो रिपूपमः ॥ १५२ ॥  
 स्वरूपमर्दनं तेन प्रयोगे स्याद् विवादिनः ।  
 स्वरूपमर्दनाभावे गीतरक्तिर्न लभ्यते ॥ १५३ ॥  
 शत्रूपमर्दने हि स्याद्राज्ञां लोके प्रकाशनम् ।  
 नृपामात्यानुसारित्वादनुवादी तु भृत्यवत् ॥ १५४ ॥

इति श्रीमदद्वैतविद्याचार्यसाग्नचित्यसर्वतोमुखातिरात्रसाग्नचित्याप्तवाजपेययाजिगोविन्ददीक्षित-  
 नागमाम्बिकावरद्वितीयनन्दनस्य साग्नचित्यसर्वक्रतुयाजियज्ञनारायणदीक्षिताव्यवहितानुजस्य  
 अच्युतविजयराघवभूपालप्रेरितस्य वेङ्कटेश्वरदीक्षितस्य कृतौ चतुर्दण्डीप्रकाशिकायां तृतीयं  
 स्वरप्रकरणं सम्पूर्णम् ॥



151ab Other (notes) than *vivādī*, *vādi* and *saṁvādī* are *anuvādins*.

### Similes of Vādī etc.

- 151cd Among the [foregoing] four kinds of notes, *vādī* is pronounced to be (i.e. likened to) king.
- 152 Because of (loyally and closely) following (the *vādī*), *saṁvādī* is decreed to be its minister. *Vivādī* is likened by the wise (musicologists) to the enemy because of contrariness.
- 153 Obfuscation of the original nature <*svarūpamardana*> of the *vivādī* note is caused by its application <*prayoga*> (in a *rāga*). If there is no (such) obfuscation of original nature, aesthetic pleasure is not produced in song.
- 154 A king shines in the world only by suppressing his enemies. *Anuvādī* is like the servant who follows the king and the minister.

### Colophon

Thus ends the third chapter, **Svara Prakaraṇa** in **Caturdaṇḍīprakāśikā** [which is the] work composed at the instance of King Acyuta Vijayarāghava by **Veṅkaṭeśvara-dīkṣita** who is the immediate younger brother of Yajñanārāyaṇa-dīkṣita, the *sāgnicitya* performer of *sarvakratu* sacrifice and who is the excellent second son of Nāgamāmbikā and Govinda-dīkṣita, the preceptor of *advaitavidyā* and *sāgnicitya* performer of *sarvatomukha*, *atirātra* and *vājapeya* sacrifices.

## चतुर्थ मेलप्रकरणम्

### १. विकृतस्वराणां व्यवस्था संज्ञान्तराणि च

तृतीयेऽस्मिन् प्रकरणे स्वराः सम्यङ्निरूपिताः ।  
अथ प्रकरणे तुर्ये कुर्वे मेलनिरूपणम् ॥ १ ॥

ऋषभगान्धारयोः पर्यायवृत्तिः

षड्जस्वरस्य पुरतश्चत्वारः क्रमशः स्वराः ।  
ऋषभाख्यानकाः केचिद् गान्धाराख्यानकाश्च ते ॥ २ ॥  
तत्राद्यो नैव गान्धारश्चतुर्थो ऋषभो न हि ।  
ऋषभावपि गान्धारौ द्वितीयकतृतीयकौ ॥ ३ ॥  
तृतीयं वा चतुर्थं वा व्यपेक्ष्य स्याद् द्वितीयकः ।  
ऋषभाख्यः स एव स्याद्गान्धारोऽपेक्ष्य चादिमम् ॥ ४ ॥  
तृतीयो ऋषभाख्यानश्चतुर्थापेक्षया भवेत् ।  
स हि व्यपेक्ष्य गान्धारः प्रथमं वा द्वितीयकम् ॥ ५ ॥  
एवं च सति निष्पन्नं द्वितीयकतृतीययोः ।  
गान्धारत्वं च ऋषभभूयमित्येव निर्णयः ॥ ६ ॥  
तस्मादाद्यद्वितीयौ च तृतीयश्चर्षभा मताः ।  
तेष्वाद्यो गौलऋषभः श्रीरागऋषभः परः ॥ ७ ॥  
तृतीयो नाटऋषभ इति लक्ष्यविदां मतम् ।  
आद्यः शुद्धर्षभः पञ्चश्रुतिकर्षभसंज्ञकः ॥ ८ ॥  
द्वितीयश्च, तृतीयः षट्श्रुतिकर्षभ उच्यते ।  
लक्षणज्ञैर्मयोक्तास्ते त्रयो ररिरुसंज्ञकाः ॥ ९ ॥  
द्वितीयश्च तृतीयश्च चतुर्थश्च त्रयः स्वराः ।  
सामान्यतः स्युर्गान्धारास्ते तेष्वाद्यो लक्ष्यवेदिभिः ॥ १० ॥  
प्रोक्तो मुखारिगान्धारो द्वितीयो भैरवीयुतः ।  
गान्धारोऽथ तृतीयस्तु गौलगान्धार उच्यते ॥ ११ ॥

## CHAPTER IV. MELA

### 1. Organisation and Denominations of Modified Notes

- 1 In the third chapter *śvaras* were comprehensively elucidated. Now in the fourth chapter we shall take up elucidation of *melas*.

#### Alternative Denominations of *Ṛṣabha* and *Gāndhāra*

- 2 There are four notes following *śadja* in order; of these, some are named *ṛṣabha* (while) others are named *gāndhāra*.
- 3 Of these, the first is never *gāndhāra* while the fourth is never *ṛṣabha*. The second and third, on the other hand, are both *ṛṣabha* and *gāndhāra*.
- 4 The second is named *ṛṣabha* relative to the third and the fourth. The selfsame is *gāndhāra* relative to the first.
- 5 The third is named *ṛṣabha* relative to the fourth. The same is *gāndhāra* relative to the first or second.
- 6 Being so, the state of *gāndhāra* and of *ṛṣabha* arises in both the second and third [notes]; thus alone is it determined.
- 7-8ab Therefore the first two and the third [notes] are said to be (denominations of) *ṛṣabhas*. Of these the first is *gaula-ṛṣabha*, the next is *śrīrāga-ṛṣabha* and the third, *nāṭa-ṛṣabha* according to the view of the practical exponents.
- 8cd-9 The first is called *śuddha-ṛṣabha*, the second is named *pañcaśruti-ṛṣabha* and the third, *ṣaṭśruti-ṛṣabha* by theorists; I denote these three with (the symbols) *ra*, *ri*, *ru* (respectively).
- 10-11 The second, third and fourth-these three notes are generally *gāndhāras*; the first of the three is said by practical exponents to be *mukhārī-gāndhāra*, the second occurs in *bhairavī* and the third *gāndhāra* is said to be *gaula-gāndhāra*.



लक्षणज्ञैस्तु तेष्वद्यः शुद्धगान्धार उच्यते ।  
 साधारणाख्यगान्धारो द्वितीयः परिकीर्तितः ॥ १२ ॥  
 तृतीयोऽन्तरगान्धार इत्यहं तु वदामि तान् ।  
 क्रमाद् गगिगुनाम्रस्त्रीन् मेलप्रस्तारसिद्धये ॥ १३ ॥  
 एवं च षड्जात्पुरतो निवसत्सु चतुर्ष्वपि ।  
 स्वरेषु प्रथमादित्रितयमृषभनामकम् ॥ १४ ॥  
 गान्धाराख्यं द्वितीयादित्रयमित्येव निर्णयः ।  
 चतुर्ष्वेतेषु जातस्य ररिर्वाख्यानशालिनः ॥ १५ ॥  
 गान्धारत्रितयस्यापि पूर्वाङ्गाख्या मया कृता ।

तयोः सापेक्षधर्मः

कथं द्वितीयो ऋषभो गान्धारः प्रथमो भवेत् ॥ १६ ॥  
 कथं तृतीयो ऋषभो गान्धारः स्याद् द्वितीयकः ।  
 विरुद्धत्वात्तुरङ्गत्वगोत्वयोरिव सर्वथा ॥ १७ ॥  
 कथं स्याद्रिषभत्वेन गान्धारत्वस्य सङ्गतिः ।  
 किञ्च स्वरेषु चतुर्षु ऋषभौ द्वौ परावुभौ ॥ १८ ॥  
 गान्धाराविति युक्तं स्यात् तत्कथं ऋषभास्त्रयः ।  
 गान्धारास्त्रय इत्युक्तमिति चेदत्र वच्यम् ॥ १९ ॥  
 विरुद्धे नर्षभत्वं च गान्धारत्वमुभे इमे ।  
 किन्तु सापेक्षकौ धर्मौ स्यातामेकत्र तेन तौ ॥ २० ॥  
 यथा चत्वार एकस्य तनुजाः सर्व एव हि ।  
 ज्येष्ठा अपि कनिष्ठाः स्युः तत्र चाद्यस्तु नानुजः ॥ २१ ॥  
 न चतुर्थः पूर्वजः स्याद् द्विरूपावितरावुभौ ।  
 तृतीयं वा चतुर्थं वा व्यपेक्ष्य स्याद् द्वितीयकः ॥ २२ ॥  
 पुत्रो ज्येष्ठः स एव स्यात् कनिष्ठोऽपेक्ष्य चादिमम् ।  
 तृतीयो ज्येष्ठतायुक्तश्चतुर्थापेक्षया भवेत् ॥ २३ ॥  
 स एवावरजोऽपेक्ष्य प्रथमं च द्वितीयकम् ।  
 प्रथमाद्यास्त्रयस्तस्माद्यथा ज्येष्ठा भवन्त्यमी ॥ २४ ॥  
 द्वितीयाद्यास्त्रयः पुत्राः कनीयांसो यथाऽभवन् ।  
 एवं त्रयोऽत्र ऋषभा ज्येष्ठकल्पा भवन्त्यमी ॥ २५ ॥

- 12-13a Among them, the first is declared by theorists as *śuddha-gāndhāra*, the second is renowned as *sādhāraṇa-gāndhāra*; and the third, *antara-gāndhāra*.
- 13bcd I shall speak of these three with the names ga, gi, gu for the purpose of deriving the tabular scheme of *melas*.
- 14-15ab Thus among the four notes following *ṣadja*, the first three are named *ṛṣabha* while the second three are called *gāndhāra*; thus it is decided.
- 15cd-16ab Among the four notes so born, those bearing the symbols ra, ri and ru as well as the three *gāndhāras* (symbolised by ga, gi and gu) are made into *pūrvāṅga* by me.

### Relative Denominations of *Ṛṣabha* and *Gāndhāra*

- 16cd-17ab 'How can *ṛṣabha* be second while *gāndhāra* is first? How can *ṛṣabha* be third while *gāndhāra* is second?'
- 17cd-18ab 'Even as there is in every way [a total] dissimilarity between horse and cow, how can *gāndhāra* go together with the status of *ṛṣabha*?'
- 18cd-19c 'Moreover, is it not plausible [to say that] of these four notes [the first] two are *ṛṣabhas* and the next two are *gāndhāras*? Then how is it that *ṛṣabhas* are said to be three and *gāndhāras* [also] three?'
- 19d-20 If so asked, I say that there is no (mutual) contradiction in these two statuses of *ṛṣabha* and *gāndhāra*. But both of them abide together at a single position because of their relative character (in their denominations with respect to precedence and subsequence).
- 21-22ab In illustration, all four sons of a single (person) can be both elder and younger (in mutual relationship); the first of them can never be younger (brother); the fourth can is never the elder. The other two (however) have both forms each.
- 22cd-23ab The second son is elder relative to the third or the fourth; the selfsame is younger relative to the first.
- 23cd-24ab The third is possessed of seniority relative to the fourth; the self same is junior relative to the first and the second.
- 24cd-26ab Therefore, just as these first three (sons) become elder and the three sons beginning with the second become younger, so also these three *ṛṣabhas* become senior and these three *gāndhāras* become junior here.

कनिष्ठकल्पा गान्धारास्त्रयोऽप्यत्र भवन्त्यमी ।  
चतुर्वर्षेषु स्वरेष्वेतौ द्वितीयकतृतीयकौ ॥ २६ ॥  
ऋषभावपि गान्धारौ स्यातां तस्मात् समञ्जसम् ।

### मध्यमप्रभेदौ पञ्चमश्च

तदूर्ध्वं पर्वणि भवन्पञ्चमे शुद्धमध्यमः ॥ २७ ॥  
मसंज्ञको मया प्रोक्तः तदूर्ध्वं पर्वणि स्थितः ।  
षष्ठे वरालिरागस्य कुर्वाणः प्रतिभासनम् ॥ २८ ॥  
द्वितीयो मध्यमः प्रोक्तो मिसंज्ञः स मया कृतः ।  
सप्तमे पर्वणि वसन्पञ्चमः स्यात्पसंज्ञकः ॥ २९ ॥

### धैवतनिषादयोः पर्यायवृत्तिः

पञ्चमस्य पुरस्तात् स्युश्चत्वारः क्रमशः स्वराः ।  
धैवताश्च निषादाश्च निषादस्तत्र नादिमः ॥ ३० ॥  
न चतुर्थो धैवतः स्याद् द्विरूपावितरावुभौ ।  
धैवतौ च निषादौ च कथ्येते शास्त्रकोविदैः ॥ ३१ ॥  
तृतीयं वा चतुर्थं वा व्यपेक्ष्य स्याद् द्वितीयकः ।  
धैवताख्यः, स एव स्यान्निषादोऽपेक्ष्य चादिमम् ॥ ३२ ॥  
तृतीयो धैवताख्यानश्चतुर्थापेक्षया भवेत् ।  
स एवाद्यं द्वितीयं वा व्यपेक्ष्य स्यान्निषादकः ॥ ३३ ॥  
एवं च सति निष्पन्नं द्वितीयकतृतीययोः ।  
धैवतत्वं निषादत्वमुभयोरुभयोः पृथक् ॥ ३४ ॥  
तस्मादाद्यद्वितीयौ च तृतीयश्चापि धैवताः ।  
गौलधैवत आद्यः स्यात् परः श्रीरागधैवतः ॥ ३५ ॥  
तृतीयस्तत्र नाटस्य धैवतो लक्ष्यविन्मते ।  
शुद्धधैवत आद्योऽन्यः पञ्चश्रुतिकधैवतः ॥ ३६ ॥  
तृतीयो लक्षणज्ञैः षट्श्रुतिको धैवतः स्मृतः ।  
अस्मन्मते त्रयस्ते स्युः क्रमाद् धधिधुसंज्ञकाः ॥ ३७ ॥  
द्वितीयश्च तृतीयश्च चतुर्थश्च स्वरास्त्रयः ।  
सामान्यतो निषादाः स्युस्तेष्वेवाद्यो लक्ष्यवेदिनाम् ॥ ३८ ॥



26cd-27ab Of the four notes these two viz. the second and the third become both *ṛṣabhas* and *gāndhāras*. Hence (the above scheme is) consistent.

### Two Varieties of Madhyama; Pañcama

27cd-28a *Śuddha-madhyama* [produced] at the fifth fret after this is declared by me as (bearing) the symbol 'ma'.

28b-29 At the next, sixth fret beyond this is declared to be the second *madhyama* which manifests *varālī-rāga*; I have given it the symbol 'mi'. At the seventh fret resides pañcama which bears the symbol 'pa'.

### Alternative Denominations of Dhaivata and Niṣāda

30abc After *pañcama* there are four notes in order, which are *dhaivatas* and *niṣādas*.

30d-31 The first of these is not *niṣāda*; the fourth is not *dhaivata*; the other two are declared by experts as having both the forms of *dhaivatas* and *niṣādas*.

32 The second is named *dhaivata* in relation to the third or the fourth; the selfsame is *niṣāda* relative to the first.

33 The third is named *dhaivata* relative to the fourth. The selfsame is *niṣāda* relative to the first or the second.

34 This being so, the status of *dhaivata* and *niṣāda* arises in both the second and the third separately.

35-36ab So, the first, second and the third are *dhaivatas*. In the opinion of practical exponents the first is (called) *gaula-dhaivata*, the next is *śrīrāga-dhaivata* (while) the third of these is *dhaivata* of *nāṭa (rāga)*.

36cd-37ab The first is declared by theorists as *śuddha-dhaivata*, the other is *pañcaśruti-dhaivata* (while) the third is *ṣaṭśruti-dhaivata*.

37cd In my theory, these three are respectively symbolised by dha, dhi and dhu.

38abc The three notes viz. the second, third and fourth are generally *niṣādas*.

38d-39 According to the view of practical exponents, the first is the *niṣāda* of *mukhārī-rāga*. Then the second is said to be *niṣāda* of *bhairavī*; *niṣāda* of *gaula-rāga* is the third.\*

मते मुखारिरागस्य निषादोऽथ द्वितीयकः ।  
 प्रोक्तो निषादो भैरव्या गौलरागनिषादकः ॥ ३९ ॥  
 तृतीयो लक्षणज्ञानां मते तेषु प्रकीर्तितः ।  
 आद्यः शुद्धनिषादोऽन्यः कैशिक्याख्यनिषादकः ॥ ४० ॥  
 स्यात् काकलीनिषादोऽन्यस्तृतीयः परिकीर्तितः ।  
 एते त्रयो मया तूक्ताः क्रमात्रनिनुसंज्ञकाः ॥ ४१ ॥  
 एवं च पञ्चमाग्रेऽथ निवसत्सु चतुर्ष्वपि ।  
 स्वरेषु प्रथमादित्रितयं धैवतनामकम् ॥ ४२ ॥  
 निषादाख्यं द्वितीयादित्रयमित्येव निर्णयः ।  
 चतुर्ष्वेतेषु जातस्य धधिध्वाख्यानशालिनः ॥ ४३ ॥  
 निषादत्रितयस्यापि ननिन्वाख्यानशालिनः ।  
 उत्तराङ्गाभिधा प्रोक्ता मेलप्रस्तारसिद्धये ॥ ४४ ॥  
 शङ्का चैव समाधानमुभयं पूर्ववद् भवेत् ।

### २. मेलनिर्मितिः

मेलो नाम स को वेति प्रश्नस्योत्तरमुच्यते ॥ ४५ ॥  
 नियमेनैव सङ्ग्राह्यः षड्जस्तत्पुरतः क्रमात् ।  
 विद्यमानेषु चतुर्षु स्वरेष्वन्यतरावुभौ ॥ ४६ ॥  
 तत्रर्षभः पूर्वभवो गान्धारस्त्वनुजो भवेत् ।  
 द्वयोर्मध्यमयोरेकः सङ्ग्राह्यो मध्यमो भवेत् ॥ ४७ ॥  
 नियमेन हि सङ्ग्राह्यः पञ्चमस्तत्पुरःस्थिताः ।  
 स्वराः क्रमेण चत्वारः तेषु चान्यतरावुभौ ॥ ४८ ॥  
 सङ्ग्राह्यः पूर्वजातोऽत्र धैवतः परिकीर्तितः ।  
 पश्चाद्भवो निषादः स्यादिति सप्त स्वराश्च ये ॥ ४९ ॥  
 तेषां च मेलनं मेलो गीतविद्भिः प्रकीर्तितः ।

### ३. द्विसप्ततिमेलानां प्राप्त्युपायः

भेदा द्विसप्ततिस्तस्य भवन्त्यस्माभिरीरिताः ॥ ५० ॥  
 येनोपायेन मेलान्ते द्विसप्ततिरिति स्फुटाः ।  
 तमुपायं प्रवक्ष्यामि लक्ष्यज्ञसुखबुद्धये ॥ ५१ ॥

- 40-41ab In the opinion of theorists, the first of these is said to be *śuddha-niṣāda*, the other *niṣāda* is named *kaiśikī* while the third is renowned as *kākalī-niṣāda*.
- 41cd These three are described by me with the symbols na, ni and nu respectively.
- 42-43ab Thus, among the four notes occurring after *pañcama*, the three commencing with the first are named *dhaivata*. The three commencing with the second are named *niṣāda*. Thus it is decided.
- 43cd-44 Among the four (notes) so produced, those denoted by dha, dhi and dhu, and the three *niṣādas* symbolised by na, ni and nu are designated as *uttarāṅga* for the purpose of deriving the tabulatory scheme of *melas*.
- 45ab Objection (16cd-19c, *supra*) and reply (19d-27b, *supra*) are as before.

## 2. Construction of Mela

- 45cd The question 'what is *mela*' will (now) be answered:  
46 *Ṣaḍja* should be (always) taken as a rule. Then, among the four notes existing <*anyatara*>  
47 therein the prior (note) is (considered as) *ṛṣabha* and *gāndhāra* is born subsequent to it (i.e. the note subsequent to *ṛṣabha* is taken as *gāndhāra*). One of the two *madhyamas* is taken: this is the *madhyama* (of the mela).
- 48-49c *Pañcama* is (always) taken as a rule. Four notes occur in order after it; of these, two are taken alternately; here the prior born is declared to be *dhaivata*. The (note) born subsequently is *niṣāda*.
- 49d-50ab Whichever seven notes [are so taken], their combination is declared to be *mela* by experts in song.

## 3. Method of Deriving Seventy-two Melas

- 50cd We shall (now) state the seventy-two varieties which are formed in it.
- 51 I shall explain, for easy comprehension of practical exponents, the device by which the seventy-two *melas* are clearly formed.



रगौ रगी रगू चैव रिगी रिगू रूगू तथा ।  
 षड् भेदा इति पूर्वाङ्गे द्रष्टव्यं गीतकोविदैः ॥ ५२ ॥  
 धनौ धनी धनू चैव धिनी धिनू धुनू तथा ।  
 उत्तराङ्गेऽपि षड् भेदा द्रष्टव्या गीतकोविदैः ॥ ५३ ॥  
 पूर्वाङ्गगतषड्भेदाः षड्जाद्याः स्युः पृथक् पृथक् ।  
 उत्तराङ्गस्थषड्भेदाः पञ्चमाद्याः पृथक् पृथक् ॥ ५४ ॥  
 आद्यः पूर्वाङ्गगो भेद उत्तराङ्गस्थितैः क्रमात् ।  
 योज्यते यदि षड्भेदैः षण्मेलाः सम्भवन्त्यतः ॥ ५५ ॥  
 पूर्वाङ्गस्य द्वितीयोऽपि भेदस्तेनैव वर्त्मना ।  
 संयोज्यते यदि तदा षण्मेलाः सम्भवन्त्यतः ॥ ५६ ॥  
 एवं तृतीयो भेदोऽपि षण्मेलोत्पादको भवेत् ।  
 चतुर्थोऽपि तथैव स्यात् पञ्चमोऽप्येवमेव हि ॥ ५७ ॥  
 एवं षष्ठोऽपि विज्ञेयः षण्मेलोत्पत्तिकारणम् ।  
 अतः पूर्वाङ्गभेदानां षण्णामपि पृथक् पृथक् ॥ ५८ ॥  
 उत्तराङ्गस्थितैः षड्भिर्भेदैः संयोजने कृते ।  
 षट् षण्मेलप्रकारेण मेलाः षट्त्रिंशदागताः ॥ ५९ ॥  
 षट्त्रिंशन्मेलकेष्वेषु प्रतिमेलं च मध्यमः ।  
 मसंज्ञो यदि मध्ये स्यात्पूर्वमेलाभिधास्तदा ॥ ६० ॥  
 एतेष्वेव तु षट्त्रिंशन्मेलेषु प्रतिमेलकम् ।  
 मसंज्ञमध्यमस्थाने मिसंज्ञो यदि मध्यमः ॥ ६१ ॥  
 निवेश्यते तदा तेषां भवेदुत्तरमेलता ।  
 इत्यस्माभिः समुन्नीता जाता मेला द्विसप्ततिः ॥ ६२ ॥

#### ४. शङ्का परिहारश्च

ननु त्यक्त्वा मसंज्ञं तु केवलं मध्यमं पुनः ।  
 मिसंज्ञकस्य तत्स्थाने मध्यमस्य निवेशनात् ॥ ६३ ॥  
 त एव पूर्वमेलाः किं भवन्त्युत्तरमेलकाः ।  
 इति चोक्ते सदृष्टान्तं परिहारं प्रचक्ष्महे ॥ ६४ ॥

- 52 It should be noted by adepts in song that there are six varieties in the *pūrvāṅga* (former limb) viz. ra-ga ra-gi ra-gu ri-gi ri-gu and ru-gu.
- 53 It should be noted by adepts in song [similarly] that there are six varieties (also) in the *uttarāṅga* (latter limb) viz. dha-na dha-ni dha-nu dhi-ni dhi-nu and dhu-nu.
- 54 Each of the varieties of the *pūrvāṅga* commences separately with *ṣadja*. Each of the six varieties of the *uttarāṅga* (similarly) commence separately with *pañcama*.
- 55 If the first variety of the *pūrvāṅga* is combined with [each of] the six varieties occurring in the *uttarāṅga*, six *melas* are born from (these) six varieties.
- 56 If the second variety of the *pūrvāṅga* is, again, combined with (each of) the same (six varieties of the *uttarāṅga* in the same way), then six (more) *melas* are formed.
- 57-58ab Similarly, the third variety also generates six *melas*. Fourth is similar, as also the fifth. In this way the sixth also should be understood to be the generating cause of six *melas*.
- 58cd-59 Therefore, if each of the six varieties of the *pūrvāṅga* is combined with the six varieties of the *uttarāṅga*, thirty-six *melas* are formed, at the rate of six each.
- 60 If in each of these thirty-six *melas* occurs the *madhyama* denoted by 'ma' in the middle (of *pūrvāṅga-uttarāṅga*) then they are named *pūrvamelas*.
- 61-62ab If in each of the selfsame thirty-six *melas* the *madhyama* bearing the symbol 'mi' is fixed in place of the *madhyama* bearing the symbol 'ma' then the state of *uttaramela* accrues to them (respectively).
- 62b Thus are produced the seventy-two *melas* devised by us.

#### 4. Objection and Reply

- 63-64ab 'By merely omitting the *madhyama* denoted by 'ma' and placing there the *madhyama* denoted by 'mi' how do the selfsame *pūrvamelas* become *uttaramelas*?'  
 64cd If so questioned, we shall explain with an analogy:

कटाहसम्भृतं क्षीरं केवलं दधिबिन्दुना ।  
 यथा संयोगमासाद्य दधिभावं प्रपद्यते ॥ ६५ ॥  
 तथैव पूर्वमेलान्ते मध्यमेन मिसंज्ञिना ।  
 केवलेनापि संयुक्ता भजन्त्युत्तरमेलताम् ॥ ६६ ॥

#### ५. द्विसप्ततिमेलानां प्रस्तारः

द्विसप्ततेश्च मेलानां प्रस्तारं लक्षयेऽधुना ।  
 षट् पङ्क्तीर्विलिखेत् पूर्वं षण्मेलोत्पत्तिसिद्धये ॥ ६७ ॥  
 एकैकस्यां पङ्क्तिकायां सप्त सप्त गृहान्लिखेत् ।  
 चतुष्कमेकमेवं च सति निष्पद्यते पुनः ॥ ६८ ॥  
 तथैवैकादशान्यानि चतुष्काणि लिखेत् क्रमात् ।  
 चतुष्काणि तदेतानि जातानि द्वादश स्फुटम् ॥ ६९ ॥  
 द्वादशस्वपि चैतेषु चतुष्केषु स्थिता गृहाः ।  
 सप्त सप्त हि तेष्वष्टद्वितीयकतृतीयकाः ॥ ७० ॥  
 गृहाः पूर्वाङ्गसंयुक्ताः कर्तव्या इति निर्णयः ।  
 पञ्चमा अथ षष्ठाश्च सप्तमाश्च गृहास्तथा ॥ ७१ ॥  
 उत्तराङ्गेण संयुक्ताः कर्तव्या इति निर्णयः ।  
 चतुर्थाः पूर्वमेलेषु मसंज्ञेन युता गृहाः ॥ ७२ ॥  
 त एवोत्तरमेलेषु मिसंज्ञेन युता मताः ।  
 ततश्च द्वादशस्वेषु चतुष्केषूक्तवर्त्मना ॥ ७३ ॥  
 जाताः प्रतिचतुष्कं च षट्षण्मेलप्रकारतः ।  
 मेलानां द्विसप्ततिः श्रीमद्वेङ्कटाध्वरिकल्पिताः ॥ ७४ ॥  
 तदेवमनया रीत्या मेलानां च द्विसप्ततिः ।  
 स्फुटप्रबुद्धयेऽस्माभिः स्वरेषु द्वादशस्वपि ॥ ७५ ॥  
 रगौ रिगीत्येवमाद्यः सङ्केतः परिकल्पितः ।  
 तत् सङ्केतप्रकारेण स्वरेषु द्वादशस्वपि ॥ ७६ ॥  
 सप्त सप्त समादाय प्रतिमेलमपि स्वरान् ।  
 विद्याद् द्विसप्ततिं मेलान् उक्तप्रस्तारवर्त्मना ॥ ७७ ॥  
 अथ विज्ञाय तत्त्वेन मेलान् द्व्यधिकसप्ततिम् ।  
 तेषां प्रयोगसमये रगौ रिगीति मत्कृतः ॥ ७८ ॥



- 65-66 Just as a potful of milk assumes [the entirely different] form of curds by combining with just a drop of curd, so also the *pūrva-melas* obtain the form of *uttara-melas* by combining with just the *madhyama* bearing the symbol 'mi'.

### 5. Tabulatory Scheme of Seventy-two Melas

- 67ab I shall now describe the scheme of tabulation of the seventy-two melas.
- 67cd-68 Let six horizontal lines be drawn to obtain six *melas*. Let seven squares <*gr̥ha*, *lit.* house> be drawn on each line so that a single, whole rectangle <*catuṣka*> is formed (out of these).
- 69 Similarly let other eleven rectangles be drawn, one after (below/above) the other. Thus twelve rectangles are [altogether] formed.
- 70-71ab In each of these twelve rectangles, there are seven squares. Of these, the first, second and third squares (of each rectangle) should be made to consist of *pūrvāṅga*.
- 71cd-72ab The fifth, sixth and seventh squares should be made to consist of *uttarāṅga* (similarly). Such is the rule.
- 72cd-73ab The fourth squares in the *pūrva-melas* consist of 'ma' named (*madhyama*). The selfsame are said to consist of 'mi'-named (*madhyama*) in the *uttara-melas*.
- 73cd-74 In these twelve rectangles then, are born, according to the scheme [described] above, seventy-two melas devised by **Śrī Veṅkaṭā-dhvarin**, at the rate of six melas per rectangle.
- 75-76ab The symbols ra-ga ri-gi etc. were devised by us for the twelve notes in order to promote a clear understanding of the seventy-two melas in the above manner.
- 76cd-77 It is according to this scheme of symbols that seven notes should be taken for each mela out of the twelve notes. The seventy-two melas should be understood according to the above mentioned scheme of tabulation.
- 78-79a Now (after) having understood the theory of seventy-two *melas*, the symbols ra-ga ri-gi etc. devised by me should not however, be employed during their practical rendering.

सङ्केतो नैव सङ्ग्राह्यः किन्तु पूर्वप्रसिद्धया ।  
व्यवहारः सरिगमपधनीत्येव संज्ञया ॥ ७९ ॥  
द्विसप्ततेश्च मेलानां कर्तव्य इति निर्णयः ।

#### ६. आक्षेपः समाधानं च

ननु द्विसप्ततिर्मेला भवता परिकल्पिताः ॥ ८० ॥  
प्रसिद्धाः पुनरेतेषु मेलाः कतिचिदेव हि ।  
दृश्यन्ते न तु सर्वेऽपि तेन तत्कल्पनं वृथा ॥ ८१ ॥  
कल्पनागौरवस्यायादिति चेदिदमुच्यते ।  
अनन्ताः खलु देशास्तद्देशस्था अपि मानवाः ॥ ८२ ॥  
तेषु साङ्गीतिकैरुच्चावचसङ्गीतकोविदैः ।  
ये कल्पयिष्यमाणाश्च कल्प्यमानाश्च कल्पिताः ॥ ८३ ॥  
अस्मदादिभिरज्ञाता ये च शास्त्रैकगोचराः ।  
ये च देशीयरागास्तद्रागसामान्यमेलकान् ॥ ८४ ॥  
ये तु पन्तुवराख्याख्याकल्याणीप्रमुखा अपि ।  
नानादेशीयरागास्तद्रागसामान्यमेलकान् ॥ ८५ ॥  
सङ्ग्रहीतुं समुन्नीता एते मेला द्विसप्ततिः ।  
ततश्चैतेषु वैयर्थ्यशङ्का किं कारणं भवेत् ॥ ८६ ॥  
न हि सङ्घटते वृत्तरत्नाकरनिरूपिते ।  
तत्र प्रस्तारलब्धानां वृत्तानां निकुरुम्बके ॥ ८७ ॥  
अस्मदादिप्रसिद्धान्यवृत्त वैयर्थ्यशंसनम् ।  
न हि सङ्घटते तालप्रस्तारजनिते पुनः ॥ ८८ ॥  
तालजाले प्रसिद्धान्यतालवैयर्थ्यशंसनम् ।  
यदि कश्चिन्मदुन्नीतमेलेभ्यस्तद् द्विसप्ततेः ॥ ८९ ॥  
न्यूनं वाऽप्यधिकं वाऽपि प्रसिद्धैर्द्वादशस्वरैः ।  
कल्पयेन्मेलनं तर्हि ममायासो वृथा भवेत् ॥ ९० ॥  
न हि तत्कल्पने फाललोचनोऽपि प्रगल्भते ।  
तस्माद्यथैकपञ्चाशद्वर्णाः स्युर्मातृकाभिधाः ॥ ९१ ॥  
न हीयन्ते न वर्धन्ते तथा मेला द्विसप्ततिः ।  
एवं सामान्यतो मेलाः प्रोक्ता द्व्यधिकसप्ततिः ॥ ९२ ॥

- 79b-80ab But the [musical] transaction of seventy-two *melas* should be carried out in terms of the time honoured symbols viz. sa ri ga ma pa dha ni. Such is the rule.

### 6. Objection and Justification

- 80cd-82a 'But of the seventy-two *melas* devised by you only a few are well known in use; but not all (of them) are found (in current usage). Hence your device is wasted, you have devised [this] only for the sake of devising.'
- 82b If it is so objected, this is said (in self-justification): Countries and the people therein are verily endless.
- 83-86 Among them, the high and low (multitudinous) musicians will compose, are composing and have composed in music concerts many indigenous (or provincial) *rāgas* unknown to us but comprehended only in theory, numerous exotic *rāgas* such as *pantumarāli*, *kalyāṇi* etc. It is to include the *melas* corresponding to such *rāgas* that the seventy-two *melas* are devised. How then, can there be a doubt that they may be wasteful?
- 87-88ab Apropos the multitudinous metrical structures derived by tabular permutation as described in the *Vṛttaratnākara*, it is not proper to assert that those metrical structures other than the ones known to us are wasteful.
- 88cd-89ab Again, it is not proper to assert that in the multitude of *tālas* derived in a scheme of tabulation, the *tālas* other than the ones known to us are wasteful.
- 89cd-90 If in the seventy-two *melas* erected by us it is possible to devise less or more (*melas*) by combination of the (selfsame) well-known twelve notes, then my exertion (in devising this scheme) is wasted.
- 91ab Not even Śiva with an (additional) eye in the forehead can dare to so devise !
- 91cd-92ab Just as, therefore, the fifty-one letters (of the alphabet) called *mātrkāś* can neither decrease nor increase, so also the seventy-two *melas*.
- 92cd In this manner, the seventy-two *melas* are described in general (by analogy).



### ७. लक्ष्यप्रसिद्धमेलाः; तेषां उद्देशकथनम्

अथैतेष्वेव ये मेला लक्ष्यवर्त्मनि विश्रुताः ।  
 तेष्वहं कतिचिन्मेलाल्लं लक्ष्यलक्षणसङ्गतान् ॥ ९३ ॥  
 प्रतिमेलमपि स्पष्टं श्रुतीर्द्वाविंशतिं तथा ।  
 लक्षणं वक्ष्यते पश्चादुद्देशस्तावदादितः ॥ ९४ ॥  
 पूर्वोक्तमेलप्रस्तारक्रमेण क्रियतेऽधुना ।  
 आदिमः सर्वमेलानां मुखारीमेल उच्यते ॥ ९५ ॥  
 मेलः सामवराल्याख्यरागस्यातःपरं मतः ।  
 ततो भूपालमेलोऽथ हेज्जुज्जीमेल ईरितः ॥ ९६ ॥  
 वसन्तभैरवीमेलो गौलमेलस्ततःपरम् ।  
 भैरवीमेल आहार्या मेलः श्रीरागमेलकः ॥ ९७ ॥  
 काम्भोजीमेलो मेलोऽथ शङ्कराभरणस्य च ।  
 सामन्तमेलो देशाक्षीमेलो नाटस्य मेलकः ॥ ९८ ॥  
 मेलः शुद्धवराल्याख्यरागस्यातःपरं मतः ।  
 मेलः पन्तुवराल्याश्च शुद्धरामक्रियायुतः ॥ ९९ ॥  
 मेलः सिंहरवाख्योऽस्मत्सृष्टरागस्य मेलकः ।  
 कल्याणीरागमेलश्चेत्याहत्यैकोनविंशतिः ॥ १०० ॥  
 अस्मदादिप्रसिद्धानां देशभेदप्रचारिणाम् ।  
 उच्चावचानां रागाणां मेलास्तावद् द्विसप्ततौ ॥ १०१ ॥  
 मेलेषु पूर्वमुक्तेषु शारीरानुगुणत्वतः ।  
 बुद्धिमद्भिः समुन्नेया इति सर्वं समञ्जसम् ॥ १०२ ॥  
 यद्वा सामन्तरागोऽयं श्रीरागमेलके गतः ।  
 रागप्रकरणे ब्रूमो रागान्मेलविशेषजान् ॥ १०३ ॥

### ८. एतेषां लक्ष्माणि

उद्दिष्टानां तु मेलानामधुना लक्ष्म चक्ष्महे ।  
 प्रतिमेलमपि स्पष्टं श्रुतीर्द्वाविंशतिं तथा ॥ १०४ ॥

### 7. Currently Famous Melas: List

- 93-94c Now I shall describe among the selfsame (seventy-two *melas*), some *melas* which are well-known in current usage, (so as to be) consistent in (both) practice and theory, similarly defining twenty-two *śrutis* clearly in each *mela*.
- 94d-95ab First, enunciation [of such *melas*] will be undertaken in the (same) order as of the scheme of tabulation of *melas* described above.
- 95cd *Mukhbārī-mela* is said to be the first of all *melas*.
- 96 The next after this is opined to be the *mela* of *sāmavarālī-rāga*. Then *bhūpāla-mela*; next *bejjujī-mela* is mentioned.
- 97 *Vasantabhairavī-mela*, then *gaula-mela*, *bhairavī-mela*, *mela* of *ābarī*, *śrīrāga-mela*.
- 98 *Kāmbhojī-mela*, then *mela* of *śaṅkarābharāṇa*, *sāmanta-mela*, *deśākṣī-mela*, *mela* of *nāṭa*;
- 99 after this is said to be the *mela* of *śuddhavarālī-rāga*, *mela* of *pantavarālī*, *mela* of *śuddharāmakriyā*;
- 100 *mela* called *simharava*, (which is) a *mela* of the *rāga* created by me, *kalyāṇī-rāga-mela* - adding (all these), nineteen (*melas* are enunciated).
- 101-102 The *melas* of various *rāgas* well-known in our (own) times, and of those in vogue in different countries, or of the high or low *rāgas* should be fitted into the seventy-two *melas* mentioned above by the intelligent according to [their] voice (by singing them). Thus everything (said above) is consistent.
- 103 Or else, this (?) *sāmanta-rāga* occurs in the *śrīrāga-mela*. We shall describe, in the chapter on *rāgas*, [such] *rāgas* [as are] born in particular *melas*.

### 8. Definitions of Melas

- 104 We shall now describe the characteristics of the *melas* enunciated above as well as clearly the (allocation of) twenty-two *śrutis* in each *mela*.

## (i) मुखारीमेलः

शुद्धैः सप्तस्वरैर्युक्तो मुखारीमेल उच्यते ।  
 चतुश्चतुश्चतुश्चैव षड्जमध्यमपञ्चमाः ॥ १०५ ॥  
 द्वे द्वे निषादगान्धारौ त्रिस्त्री ऋषभधैवतौ ।  
 इत्यस्य श्रुतयः पूर्वैर्द्वाविंशतिरुदाहृताः ॥ १०६ ॥  
 पूर्वोक्तमेलप्रस्तारे भेदोऽयं प्रथमो मतः ।

## (ii) सामवरालीमेलः

षड्जः शुद्धाश्च रिगमाः शुद्धौ पञ्चमधैवतौ ॥ १०७ ॥  
 निषादः काकलीनामेत्येतैर्युक्तः स्वरैस्तु यः ।  
 मेलः सामवराल्याख्यरागस्यायमुदाहृतः ॥ १०८ ॥  
 षड्ज एकर्षभे तिस्रो द्वे गे च मपयोः पृथक् ।  
 चतस्रश्च चतस्रश्च धे तिस्रः पञ्च नौ स्मृताः ॥ १०९ ॥  
 इत्यस्य श्रुतयो ज्ञेया द्वाविंशतिरिति स्फुटम् ।  
 पूर्वोक्तमेलप्रस्तारे भेदोऽयं स्यात्तृतीयकः ॥ ११० ॥

## (iii) भूपालमेलः

षड्जः शुद्धर्षभः साधारणगान्धार एव च ।  
 शुद्धाश्चः मपधा ज्ञेयाः कैशिक्याख्यो निषादकः ॥ १११ ॥  
 एभिः सप्तस्वरैर्युक्तः प्रोक्तो भूपालमेलकः ।  
 तिस्रस्तिस्रश्च तिस्रश्च तिस्रः सरिगमाश्रयाः ॥ ११२ ॥  
 चतस्रः पञ्चमे तिस्रो धैवते तिस्र एव नौ ।  
 इत्यस्य श्रुतयो ज्ञेया द्वाविंशतिरिति स्फुटम् ॥ ११३ ॥  
 पूर्वोक्तमेलप्रस्तारे जातो भेदोऽयमष्टमः ।

## (iv) हेज्जुजीमेलः

गान्धारोऽन्तरनामाऽन्ये स्वराः शुद्धाः प्रकीर्तिताः ॥ ११४ ॥  
 एतावत्स्वरसम्भूतो हेज्जुजीमेल ईरितः ।  
 षड्जे चतस्र ऋषभे तिस्रो गे पञ्च मध्यमे ॥ ११५ ॥



**(i) Mukhārī-Mela**

- 105ab *Mukhārī mela* is said to consist of [only] *śuddha* (unmodified) notes.
- 105cd-106 Four [*śrutis*] in each of *ṣaḍja*, *madhyama* and *pañcama*, two each in *niṣāda* and *gāndhāra*, three each in *ṛṣabha* and *dhaivata* - thus its twenty-two *śrutis* are allocated by the previous (authorities).
- 107ab This is declared to be the first variety <*bheda*> in the scheme of tabulation of melas described above.

**(ii) Sāmavarālī-Mela**

- 107cd-108 *Ṣaḍja*, ri-ga-ma, *pañcama-dhaivata* are [all] *śuddha*, *niṣāda* is *kākalī*; that which consists of these notes is pronounced to be the *mela* of the *rāga* named *sāmavarālī*.
- 109-110ab One (*śruti*) in *ṣaḍja*, three in *ṛṣabha*, two in ga, four each in ma and pa, three in dha and five in ni- thus its *śrutis* are said to be, clearly, twenty-two.
- 110cd This variety is the third in the scheme of tabulation of *melas* described above.

**(iii) Bhūpāla-Mela**

- 111-112ab *Ṣaḍja*, *śuddha-ṛṣabha*, *sādhāraṇa-gāndhāra*, ma-pa-dha should be understood as *śuddha*, *niṣāda* is named *kaiśikī- bhūpāla-mela* is said to consist of these seven notes.
- 112cd-113 Three, three, three and three (*śrutis*) reside in (each of) sa-ri-ga-ma, four in *pañcama*, three in *dhaivata* and three also in ni - thus its *śrutis* are to be understood clearly as twenty-two.
- 114ab This is born as the eighth variety in the scheme of tabulation of *melas* described above.

**(iv) Hejjujji-Mela**

- 114cd-115ab *Gāndhāra* is named *antara* while [all] other notes are unmodified. Of these notes is *hejjujji-mela* declared to be born.

एका स्यात् पे चतस्रः स्युर्धे तिस्रो द्वे निषादके ।  
इत्यस्य श्रुतयो ज्ञेया द्वाविंशतिरिति स्फुटम् ॥ ११६ ॥  
अयं त्रयोदशो भेदो मेलप्रस्तारके भवेत् ।

(v) वसन्तभैरवीमेलः

षड्जः शुद्धर्षभश्चैव गान्धारोऽन्तरसंज्ञकः ॥ ११७ ॥  
शुद्धाश्च मपधाः कैशिक्यभिधानो निषादकः ।  
वसन्तभैरवीमेलः स्वरैरेतैः समुत्थितः ॥ ११८ ॥  
षड्जे तिस्रस्तु ऋषभे तिस्रो गे पञ्च मध्यमे ।  
एकैव पे चतस्रः स्युः तिस्रस्तिस्रो धनिश्रिताः ॥ ११९ ॥  
इत्यस्य श्रुतयो ज्ञेया द्वाविंशतिरिति स्फुटम् ।  
अयं च मेलप्रस्तारे ज्ञेयो भेदश्चतुर्दशः ॥ १२० ॥

(vi) गौलमेलः

षड्जः शुद्धर्षभश्चैव गान्धारोऽन्तरसंज्ञकः ।  
मपधाख्याः स्वराः शुद्धाः काकल्याख्यनिषादकः ॥ १२१ ॥  
एतावत्स्वरसम्भूतो गौलमेलः प्रकीर्तितः ।  
एका षड्जे तु ऋषभे तिस्रो गे पञ्च मध्यमे ॥ १२२ ॥  
एकैव पे चतस्रः स्युस्तिस्रो धे पञ्च नौ मताः ।  
इत्यस्य श्रुतयो ज्ञेया द्वाविंशतिरिति स्फुटम् ॥ १२३ ॥  
अयं पञ्चदशो भेदो मेलप्रस्तारके स्मृतः ।

(vii) भैरवीमेलः

षड्जश्च पञ्चश्रुतिकर्षभः साधारणाह्वयः ॥ १२४ ॥  
गान्धारो मध्यमः शुद्धः पञ्चमः शुद्धधैवतः ।  
कैशिक्याख्यनिषादश्चेत्येतावत्स्वरसम्भवः ॥ १२५ ॥  
भैरवीनाम रागः स्यादिति मेलसमाह्वयः ।  
षड्जे तिस्र ऋषभे पञ्चैका गे तिस्रो मध्यमे ॥ १२६ ॥  
चतस्रः पे धे च तिस्रो निषादे तिस्र एव च ।  
इत्यस्य श्रुतयोऽस्माभिर्द्वाविंशतिरुदीरिताः ॥ १२७ ॥  
विंशभेदकसम्भूतो मेलप्रस्तारके स्मृतः ।

- 115cd-116 Four (*śrutis*) in *ṣaḍja*, three in *ṛṣabha*. Five in *ga*, one in *madhyama*, four in *pa*, three in *dha* and two in *niṣāda* - thus its *śrutis* are clearly said to be twenty-two.
- 117ab This is the thirteenth variety in the scheme of tabulation of *melas* described above.

### (v) Vasantabhairavī-Mela

- 117cd-118 *Ṣaḍja*, *śuddha-ṛṣabha*, *antara* - named *gāndhāra*, *śuddha* ma-pa-dha, *kaiśikī*-named *niṣāda*—from these *svaras* arises *vasantabhairavī mela*.
- 119-120ab Three (*śrutis*) in *ṣaḍja*, three in *ṛṣabha*, five in *ga*, only one in *madhyama*, four in *pa*, three and three in *dha-ni* respectively - thus its *śrutis* are clearly said to be twenty-two.
- 120cd This is to be known as the fourteenth variety in the scheme of tabulation of *melas* (described above).

### (vi) Gaula-Mela

- 121-122ab *Ṣaḍja*, *śuddha-ṛṣabha*, *gāndhāra* denoted as *antara*, *svaras* denoted by ma-pa-dha are *śuddha*, *kākalī* - named *niṣāda* - from these *svaras* is *gaula mela* reputed to be born.
- 122cd-123 One (*śruti*) in *ṣaḍja* three in *ṛṣabha*, five in *ga*, only one in *madhyama*, four in *pa*, three in *dha* and five in *ni* are said (to be its *śruti* allocations). Thus its *śrutis* are to be known clearly as twenty-two.
- 124ab This is said to be the fifteenth variety in the scheme of tabulation of *melas*.

### (vii) Bhairavī-Mela

- 124cd-126ab *Ṣaḍja*, *pañcaśruti-ṛṣabha*, *sādhārāṇa* - named *gāndhāra*, *śuddha-madhyama*, *pañcama*, *śuddha-dhaivata*, *kaiśikī* -named *niṣāda* - from these *svaras* is born the *rāga* called *bhairavī*-(its) *mela* is also so named.
- 126cd-127 Three (*śrutis*) in *ṣaḍja*, five in *ṛṣabha*, one in *ga*, three in *madhyama*, four in *pa*, three in *dha*, three also in *ni*- thus its *śrutis* are declared to be twenty-two by us.



## (viii) आहरीमेलः

षड्जश्च पञ्चश्रुतिको ऋषभश्च तथा परः ॥ १२८ ॥  
 साधारणाख्यगान्धारः शुद्धाश्च मपधास्तथा ।  
 काकल्याख्यनिषादश्चेत्याहरीमेलके स्वराः ॥ १२९ ॥  
 एका षड्जेऽथ ऋषभे पञ्च गे त्वेकिका मता ।  
 तिस्रश्चतस्रो मपयोर्धे तिस्रः पञ्च नौ स्मृताः ॥ १३० ॥  
 इत्यस्य श्रुतयोऽस्माभिर्द्वाविंशतिरुदाहृताः ।  
 भेदोऽयमेकविंशोऽस्मिन् मेलप्रस्तारके स्मृतः ॥ १३१ ॥

## (ix) श्रीरागमेलः

षड्जश्च पञ्चश्रुतिकऋषभाख्यः स्वरः परः ।  
 साधारणाख्यगान्धारः शुद्धौ मध्यमपञ्चमौ ॥ १३२ ॥  
 पञ्चश्रुतिर्धैवतश्च कैशिक्याख्यनिषादकः ।  
 एतैः सप्तस्वरैर्जातः श्रीरागस्य तु मेलकः ॥ १३३ ॥  
 तिस्रः षड्जेऽथ ऋषभे पञ्च गेत्वेकिकैव मे ।  
 तिस्रः पे तु चतस्रः स्युर्धे पञ्चैकैव नौ स्मृताः ॥ १३४ ॥  
 इत्यस्य श्रुतयोऽस्माभिर्द्वाविंशतिरुदाहृताः ।  
 अयं द्वाविंशको भेदो मेलप्रस्तारके भवेत् ॥ १३५ ॥

## (x) काम्भोजीमेलः

षड्जोऽथ पञ्चश्रुतिको ऋषभोऽन्तरसंज्ञकः ।  
 गान्धारश्च मपौ शुद्धौ पञ्चश्रुतिक धैवतः ॥ १३६ ॥  
 कैशिक्याख्यनिषादश्च काम्भोजीमेलके स्वराः ।  
 षड्जे तिस्रस्तु ऋषभे पञ्च तिस्रस्तु गे स्मृताः ॥ १३७ ॥  
 एकैव मे चतस्रः पे धे पञ्चैका निषादके ।  
 इत्यस्य श्रुतयोऽस्माभिर्द्वाविंशतिरुदीरिताः ॥ १३८ ॥  
 अष्टाविंशस्त्वयं भेदो मेलप्रस्तारके स्मृतः ।

- 128ab This is said to be born as the twentieth variety in the scheme of tabulation of *melas*.

**(viii) Āharī-Mela**

- 128cd-129 *Ṣaḍja*, *pañcaśruti-ṛṣabha*, next is *sādhāraṇa-gāndhāra*, ma-pa-dha are *śuddha*, *kākalī*-named *niṣāda*-these are the *svaras* of *āharī-mela*.
- 130-131ab One (*śruti*) in *ṣaḍja*, then five in *ṛṣabha*, one in ga, three and four in ma-pa respectively, three in dha and five in ni are said (to be its *śruti* allocation). Thus its *śrutis* are declared by us to be twenty-two.
- 131cd This is the twenty-first variety in this scheme of tabulation of *melas*.

**(ix) Śrīrāga-Mela**

- 132-133 *Ṣaḍja*, *svara* named *pañcaśruti-ṛṣabha* is next, *sādhāraṇa*-named *gāndhāra*, *śuddha-madhyama*, *pañcama*, *pañcaśruti-dhaivata*, *kaiśikī*- named *niṣāda* - from these *svaras* is born the *mela* of *śrīrāga*.
- 134-135ab Three (*śrutis*) in *ṣaḍja*, five in *ṛṣabha*, one in ga, three in ma, four in pa, five in dha, only one in ni are said (to be its *śruti* allocation). Thus its *śrutis* are declared by us to be twenty-two.
- 135cd This is the twenty-second variety in the scheme of tabulation of *melas*.

**(x) Kāmbhojī-Mela**

- 136-137ab *Ṣaḍja*, then *pañcaśruti-ṛṣabha*, *antra*-named *gāndhāra*, *śuddha* ma-pa *pañcaśruti-dhaivata*, *kaiśikī*- named *niṣāda* - (these are) the *svaras* of *kāmbhojī-mela*.
- 137cd-138 Three (*śrutis*) in *ṣaḍja*, five in *ṛṣabha*, three in ga, only one in ma, four in pa, five in dha, one in *niṣāda*—thus its *śrutis* are declared by us to be twenty-two.

## (xi) शङ्कराभरणमेलः

षड्जश्च पञ्चश्रुतिको ऋषभश्चान्तराभिधः ॥ १३९ ॥  
 गान्धारस्तु मपौ शुद्धौ पञ्चश्रुतिकधैवतः ।  
 काकल्याख्यनिषादश्चेत्येतावत् स्वरसम्भवः ॥ १४० ॥  
 शङ्कराभरणाख्यानरागराजस्य मेलकः ।  
 षड्ज एकर्षभे पञ्च तिस्रो गे त्वेकिकैव मे ॥ १४१ ॥  
 चतस्रः पे पञ्च धे च निषादे तिस्र एव च ।  
 इत्यस्य श्रुतयोऽस्माभिर्द्वाविंशतिरुदाहृताः ॥ १४२ ॥  
 एकोनत्रिंशभेदोऽयं मेलप्रस्तारके स्मृतः ।

## (xii) सामन्तमेलः

षड्जः पञ्चश्रुतिश्चाथ ऋषभोऽन्तरनामकः ॥ १४३ ॥  
 गान्धारश्च मपौ शुद्धौ षट्श्रुतिर्धैवतस्तथा ।  
 काकल्याख्यनिषादश्च स्वराः सामन्तमेलके ॥ १४४ ॥  
 षड्ज एकर्षभे पञ्च तिस्रो गे चैकिका च मे ।  
 चतस्रः पञ्चमे धे तु षट् तथा द्वौ निषादके ॥ १४५ ॥  
 इत्यस्य श्रुतयोऽस्माभिर्द्वाविंशतिरुदीरिताः ।  
 पूर्वोक्तमेलप्रस्तारे त्रिंशभेदोऽयमुच्यते ॥ १४६ ॥

## (xiii) देशाक्षीमेलः

षड्जः षट्श्रुतिको नाम ऋषभोऽन्तरसंज्ञकः ।  
 गान्धारस्तु मपौ शुद्धौ पञ्चश्रुतिकधैवतः ॥ १४७ ॥  
 काकल्याख्यनिषादश्चेत्येतावत् स्वरसम्भवः ।  
 देशाक्षी नाम रागः स्यादिति मेलसमाह्वयः ॥ १४८ ॥  
 एका षड्जे च ऋषभे षड् गे द्वे चैकिका च मे ।  
 चतस्रः पे पञ्च धे च निषादे तिस्र एव च ॥ १४९ ॥  
 इत्यस्य श्रुतयोऽस्माभिर्द्वाविंशतिरुदीरिताः ।  
 पञ्चत्रिंशकभेदोऽयं मेलप्रस्तारके स्मृतः ॥ १५० ॥



- 139ab This is said to be the twenty-eighth variety in the scheme of tabulation of *melas*.

**(xi) Śaṅkarābharaṇa-Mela**

- 139cd-140ab *Ṣadja*, *pañcaśruti-ṛṣabha*, *antara*-named *gāndhāra*, *ma-pa* are *śuddha*, *pañcaśruti-dhaivata*, *kākalī*- named *niṣāda* - from these *svaras* is born the *mela* of *śaṅkarābharaṇa*, the king of *rāgas*.  
 140cd-142 One (*śruti*) in *ṣadja*, five in *ṛṣabha*, three in *ga*, one in *ma*, four in *pa*, five in *dha*, only three in *ni* - thus its *śrutis* are declared to be twenty-two by us.  
 143ab This is said to be the twenty-ninth variety in the scheme of tabulation of *melas*.

**(xii) Sāmanta-Mela**

- 143cd-144 *Ṣadja*, *pañcaśruti-ṛṣabha*, *antara*- named *gāndhāra*, *ma-pa* are *śuddha*, *ṣaṭśruti-dhaivata* and *kākalī* - named *niṣāda* are the *svaras* of *sāmanta mela*.  
 145-146ab One (*śruti*) in *ṣadja*, five in *ṛṣabha*, three in *ga*, one in *ma*, four in *pa*, six in *dha*, similarly, two in *niṣāda* - thus its *śrutis* are declared by us to be twenty-two.  
 146cd This is said to be the thirtieth variety in the scheme of tabulation of *melas* described above.

**(xiii) Deśākṣī-Mela**

- 147-148 *Ṣadja*, *ṣaṭśruti-ṛṣabha*, *antara* - named *gāndhāra*, *ma-pa* are *śuddha*, *pañcaśruti-dhaivata*, *kākalī* - named *niṣāda* - from these *svaras* is born the *rāga* called *deśākṣī*; this is [also] the name of the *mela*.  
 149-150ab One (*śruti*) in *ṣadja*, six in *ṛṣabha*, two in *ga*, one in *ma*, four in *pa*, five in *dha*, only three in *ni*- thus its *śrutis* are declared by us to be twenty-two.  
 150cd This is said to be the thirty-fifth variety in the scheme of tabulation of *melas*.

## (xiv) नाटमेलः

षड्जः षट्श्रुतिको नाम ऋषभोऽन्तरसंज्ञकः ।  
 गान्धारस्तु मपौ शुद्धौ षट्श्रुतिर्धैवतः स्वरः ॥ १५१ ॥  
 काकल्याख्यनिषादश्चेत्येतावत्स्वरसम्भवः ।  
 नाटाभिधानरागः स्यादिति मेलसमाह्वयः ॥ १५२ ॥  
 एका षड्जे च ऋषभे षड् गे द्वे चैकिका च मे ।  
 चतस्रः पञ्चमे धे च षट् तथा द्वे निषादके ॥ १५३ ॥  
 इत्यस्य श्रुतयोऽस्माभिर्द्वाविंशतिरुदीरिताः ।  
 षट्त्रिंशभेदसम्भूतो मेलप्रस्तारके स्मृतः ॥ १५४ ॥

## (xv) शुद्धवरालीमेलः

वरालीमध्यमश्चाथ काकल्याख्यनिषादकः ।  
 शेषाः शुद्धस्वराः शुद्धवरालीमेलसंज्ञके ॥ १५५ ॥  
 षड्ज एकर्षभे तिस्रो गान्धारे द्वे च सप्त मे ।  
 एकैव पञ्चमे तिस्रो धैवते पञ्च नौ स्मृताः ॥ १५६ ॥  
 इत्यस्य श्रुतयोऽस्माभिर्द्वाविंशतिरुदीरिताः ।  
 एकोनचत्वारिंशोऽयं मेलप्रस्तारके स्मृतः ॥ १५७ ॥

## (xvi) पन्तुवरालीमेलः

षड्जः शुद्धर्षभः साधारणगान्धारसंज्ञकः ।  
 वरालीमध्यमश्चैव शुद्धौ पञ्चमधैवतौ ॥ १५८ ॥  
 काकल्याख्यनिषादश्चेत्येतावत्स्वरसम्भवः ।  
 मेलः पन्तुवराल्याख्यो रागश्च ( ? स्य ) परिकीर्तितः ॥ १५९ ॥  
 षड्ज एकर्षभे तिस्रस्तिस्रो गे मध्यमे तु षट् ।  
 पञ्चमे त्वेकिका तिस्रो धैवते पञ्च नौ स्मृताः ॥ १६० ॥  
 इत्यस्य श्रुतयोऽस्माभिर्द्वाविंशतिरुदाहृताः ।  
 मेलप्रस्तारके पञ्चचत्वारिंशोऽयमुच्यते ॥ १६१ ॥

**(xiv) Nāṭa-Mela**

- 151-152     *Ṣaḍja, ṛṣabha* called *ṣaṭśruti, antara* - named *gāndhāra, śuddha* ma-pa, *dhaivata svara* is *ṣaṭśruti, kākālī*-named *niṣāda* - from these *svaras* is born the *rāga* named *nāṭa*; this is [also] the name of the *mela*.
- 152-154ab   One (*śruti*) in *ṣaḍja*, six in *ṛṣabha*, two in ga, one in ma, four in *pañcama*, six in dha, two in *niṣāda* - thus its *śrutis* are declared by us to be twenty-two.
- 154cd        This is said to be born as the thirty-sixth variety in the scheme of tabulation of *melas*.

**(xv) Śuddhavarālī-Mela**

- 155            *Varālī-madhyama, kākālī* - named *niṣāda* and other (notes which are) *śuddha* are the *svaras* in the *mela* called *śuddhavarālī*.
- 156-157ab   One in *ṣaḍja*, three in *ṛṣabha*, two in *gāndhāra*, seven in ma, one in *pañcama*, three in *dhaivata* and five in ni are said (to be the number of *śrutis* in these notes). Thus its *śrutis* are declared by us to be twenty-two.
- 157cd        This is said to be the thirty-ninth variety in the scheme of tabulation of *melas*.

**(xvi) Pantuvarālī-Mela**

- 158-159     *Ṣaḍja, śuddha-ṛṣabha, sādhārāṇa* - named *gāndhāra, varālī-madhyama, śuddha-pañcama* and (*śuddha*-)*dhaivata, kākālī* named *niṣāda*- from these *svaras* is reputed to be born the *mela* called *pantuvarālī* and (? of) the (namesake) *rāga*.
- 160-161ab   One in *ṣaḍja*, three in *ṛṣabha*, three in ga, six in *madhyama*, one in *pañcama*, three in *dhaivata* and five in ni are said (to be the number of *śrutis* in these notes). Thus its *śrutis* are declared by us to be twenty-two.
- 161cd        This is said to be the forty-fifth (variety) in the scheme of tabulation of *melas*.



## (xvii) शुद्धरामक्रियामेलः

षड्जः शुद्धर्षभश्चैव गान्धारोऽन्तरनामकः ।  
 वरालीमध्यमश्चाथ शुद्धौ पञ्चमधैवतौ ॥ १६२ ॥  
 काकल्याख्यनिषादश्चेत्येतत्सप्तस्वरोदितः ।  
 शुद्धरामक्रियाख्यानरागमेलोऽयमुच्यते ॥ १६३ ॥  
 षड्ज एकर्षभे तिस्रो गान्धारे पञ्च मध्यमे ।  
 चतस्रः पञ्चमे त्वेका धे तिस्रः पञ्च नौ स्मृताः ॥ १६४ ॥  
 इत्यस्य श्रुतयोऽस्माभिर्द्वाविंशतिरुदाहृताः ।  
 भेदोऽयमेकपञ्चाशो मेलप्रस्तारके स्मृतः ॥ १६५ ॥

## (xviii) सिंहखमेलः

षड्जस्वरश्च ऋषभः पञ्चश्रुतिसमन्वितः ।  
 साधारणाख्यगान्धारो वरालीमध्यमस्तथा ॥ १६६ ॥  
 शुद्धश्च पञ्चमश्चैव पञ्चश्रुतिकधैवतः ।  
 कैशिक्याख्यनिषादश्चेत्येतत्सप्तस्वरोदितः ॥ १६७ ॥  
 मेलः सिंहखमे रागे वेङ्कटाध्वरिकल्पिते ।  
 षड्जे तिस्रोऽथ ऋषभे पञ्च गे त्वेकिकैव मे ॥ १६८ ॥  
 षडेव पञ्चमे त्वेका धे पञ्चैकैव नौ स्मृताः ।  
 इत्यस्य श्रुतयः प्रोक्ता मया द्वाविंशतिः स्फुटम् ॥ १६९ ॥  
 भेदोऽयमष्टपञ्चाशो मेलप्रस्तार इष्यते ।

## (xix) कल्याणीमेलः

षड्जस्वरश्च ऋषभः पञ्चश्रुतिसमन्वितः ॥ १७० ॥  
 गान्धारोऽन्तरसंज्ञश्च वरालीमध्यमस्तथा ।  
 शुद्धश्च पञ्चमः पञ्चश्रुतिको धैवतस्तथा ॥ १७१ ॥  
 काकल्याख्यनिषादश्च कल्याणीमेलके स्वराः ।  
 षड्ज एकर्षभे पञ्च गान्धारे तिस्र एव मे ॥ १७२ ॥  
 चतस्रः पञ्चमे त्वेका पञ्च धे तिस्र एव नौ ।  
 इत्यस्य श्रुतयोऽस्माभिर्द्वाविंशतिरुदीरिताः ॥ १७३ ॥  
 पञ्चषष्टितमो भेदो मेलप्रस्तारके स्मृतः ।

**(xvii) Śuddharāmakriyā-Mela**

- 162-163 *Ṣadja*, *śuddha-ṛṣabha*, *gāndhāra* named *antara*, then *varālī-madhyama*, *śuddha-pāñcama* and (*śuddha*-) *dhaivata*, *kākalī*-named *niṣāda*; from these *svaras* is said to arise this *mela* of the *rāga* named *śuddharāmakriyā*.
- 164-165ab One in *ṣadja*, three in *ṛṣabha*, five in *gāndhāra*, four in *madhyama*, one in *pāñcama*, three in *dha* and five in *ni* are said (to be the number of *śrutis* in these notes). Thus its *śrutis* are declared by us to be twenty-two.
- 165cd This variety is said to be the fifty-first in the scheme of tabulation of *melas*.

**(xviii) Śimharava-Mela**

- 166-168ab *Ṣadja-svara*, *ṛṣabha* possessed of five *śrutis*, *sādhāraṇa* - named *gāndhāra*, similarly *varālī-madhyama*, *śuddha-pāñcama*, *pāñcaśruti-dhaivata*, *kaiṣikī* - named *niṣāda* - from these notes is born the *mela* in the *rāga-simharava* which is created by **Veṅkaṭādhvarin**.
- 168cd-169 Three in *ṣadja*, five in *ṛṣabha*, one in *ga*, six in *ma*, one in *pāñcama*, five in *dha*, only one in *ni* are said (to be the number of *śrutis* in these *svaras*). Thus its *śrutis* are declared clearly by me to be twenty-two.
- 170ab This variety is said to be the fifty-eighth in the scheme of tabulation of *melas*.

**(xix) Kalyāṇī-Mela**

- 170cd-172ab *Ṣadja-svara*, *ṛṣabha* is possessed of five *śrutis*, *gāndhāra* is named *antara*, similarly *varālī-madhyama*, *pāñcama*, *pāñcaśruti-dhaivata*, *kākalī* - named *niṣāda* are the notes of *kalyāṇī-mela*.
- 172cd-173 One in *ṣadja*, five in *ṛṣabha*, three in *gāndhāra*, four in *ma*, one in *pāñcama*, five in *dha*, three in *ni* - thus its *śrutis* are declared by us to be twenty-two.

### ९. रामामात्यप्रणीता मेलाः, तद्वृषणं च

अस्माभिर्दर्शिता इत्थं लक्ष्यलक्षणसङ्गताः ॥ १७४ ॥  
 एकोनविंशतिर्मेलाः सम्प्रति प्रचरन्ति ये ।  
 अथेदानीं विचार्यन्ते रामामात्येन लक्षिताः ॥ १७५ ॥  
 मेलप्रकरणे मेलाः स्वरमेलकलानिधौ ।  
 तथा हि विंशतिं मेलानाह रामो विमूढधीः ॥ १७६ ॥  
 युज्यते तत् कथं वेति तत्पृच्छामो वयं पुनः ।  
 त्वदुक्तरीत्या सारङ्गनाटकेदारगौलयोः ॥ १७७ ॥  
 सम्प्राप्तमेकमेलत्वं मेलाः स्युर्विंशतिः कथम् ।  
 ननु विंशतिमेलानां मध्ये पञ्चदशस्वपि ॥ १७८ ॥  
 मेलेषु पञ्चमेलानामन्तर्भावस्त्वयेरितः ।  
 अन्यस्य पुनरन्यस्मिन्नन्तर्भावो भविष्यति ॥ १७९ ॥  
 अन्तराख्यानगान्धारकाकल्याख्यनिषादयोः ।  
 स्थाने प्रतिनिधित्वेन सङ्गृह्येते यदा स्वरौ ॥ १८० ॥  
 च्युतमध्यमगान्धारच्युतषड्जनिषादकौ ।  
 तदा विंशतिमेलानां मध्ये पञ्चदशस्वपि ॥ १८१ ॥  
 मेलेषु पञ्चमेलानामन्तर्भावस्त्वयेरितः ।  
 सारङ्गनाटकेदारगौलमेलद्वयेऽपि च ॥ १८२ ॥  
 अविशेषेण भवता सङ्ग्राह्यत्वे सधर्मकौ ।  
 च्युतमध्यमगान्धारच्युतषड्जनिषादकौ ॥ १८३ ॥  
 अन्यस्य पुनरन्यस्मिन्नन्तर्भावो भवेत्तदा ।  
 ततो विंशतिमेलोक्तिव्याघातोऽयं दुरुत्तरः ॥ १८४ ॥  
 मेलानां विंशतिर्यानि लक्ष्माण्युक्तानि हि त्वया ।  
 तानि सर्वाणि दृश्यन्ते विरुद्धान्येव केवलम् ॥ १८५ ॥  
 तत्र स्थालीपुलाकाख्यन्यायेन कतिचित्पुनः ।  
 लक्षणानि प्रदर्श्यन्ते रामो येष्वेव मोहितः ॥ १८६ ॥  
 न हि तान्यत्र शक्यन्ते दूषणानि त्वयेरिते ।  
 ग्रन्थे गणयितुं दोषसहस्रग्रथने मया ॥ १८७ ॥



174ab [This] variety is said to be the sixty-fifth in the scheme of tabulation of *melas*.

### 9. Melas Expounded by Rāmāmātya and their Critique

174cd-175ab In this manner, we have demonstrated nineteen *melas*, consistent with (both) theory and usage (exactly) as they are in vogue at the present time.

175cd-176ab Next, we shall discuss the *melas* described by Rāmāmātya in the chapter on *melas* of [his] *Svaramelakalānidhi*.

176cd For instance, the foolish Rāma (amātya) has mentioned twenty *melas*.

177-178ab We ask, 'How is this feasible ?' According to what you say, there occurs *mela* identity between *sāraṅganāṭa* and *kedāragaula*. How, then, can the *melas* be twenty?

178cd-179 'Among the twenty *melas*, you have declared mutual inclusion/merger for five *melas* into the fifteen *melas*. Is there no further merger of others in other (*melas*)?

180-182ab You have declared the merger of five *melas* into the fifteen *melas* among the [total] *melas* when *cyutamadhyama-gāndhāra* and *cyutaṣaḍja-niṣāda* are taken in the place of *antara* - named *gāndhāra* and *kākalī* - named *niṣāda* (respectively).

182cd-184ab 'If, as in the case of *sāraṅganāṭa* and *kedāragaula*, *cyutamadhyama-gāndhāra* and *cyutaṣaḍja-niṣāda*, [which are] of the same nature [as *antara-gāndhāra* and *kākalī-niṣāda* respectively] are taken uniformly by you, then there is merger of other [*melas*] in [yet] other [*melas*].

184cd 'Then the blow to your claim of twenty *melas* is (such that you are left) without answer.

185 'Whatever definitions are given by you for the twenty *melas*, they all appear only contradictory [to each other].

186 'Among these, O Rāma, only a few (among the numerous) definitions which have fooled you will be demonstrated in analogy with potful of boiled-rice.

187 'It is not possible for me to enumerate (and to criticise) here [all] the mistakes committed by you in your work which you have composed by putting together a thousand mistakes.

तथा हि भैरवीरागः शङ्कराभरणस्तथा ।  
 गौडीरागश्च कथितास्त्वया श्रीरागमेलजाः ॥ १८८ ॥  
 तत् कथं भैरवी शुद्धधैवतेनान्विता खलु ।  
 शङ्कराभरणो रागोऽन्तरगान्धारवांस्तथा ॥ १८९ ॥  
 सकाकलीनिषादश्च गौडीरागस्त्वयं पुनः ।  
 जातो मालवगौलाख्यरागमेलादिसंस्थितः ॥ १९० ॥  
 रागाणां पुनरेतेषां जन्म श्रीरागमेलतः ।  
 कथं विकत्थसे राम राम राम तव भ्रमः ॥ १९१ ॥  
 यच्चोक्तं भवता शुद्धरामक्रीरागमेलतः ।  
 पाडीरागार्द्रदेश्याख्यरागजन्म भवेदिति ॥ १९२ ॥  
 तद्दोषघातये राम रामस्मरणमातनु ।  
 पाड्यार्द्रदेशिरागौ च प्रसिद्धौ गौलमेलजौ ॥ १९३ ॥  
 यदप्यवेदिता राम राम बुद्धिविरामता ।  
 देशाक्षीमेल एवैष कैशिक्याख्यनिषादकम् ॥ १९४ ॥  
 प्राप्य कन्नडगौलः स्याद् गौलस्यातिमृषावहा ।  
 कर्णाटगौलः श्रीरागमेलोद्भवनतो न किम् ॥ १९५ ॥  
 यच्च कन्नडगौलस्य मेले समुपजायते ।  
 घण्टारव इति प्रोक्तं पातकेनामुना पुनः ॥ १९६ ॥  
 सत्यं न मोक्ष्यसे राम रामसेतुं गतोऽपि वा ।  
 भैरवीमेलसम्भूतो रागो घण्टारवः खलु ॥ १९७ ॥  
 यदप्युक्तं त्वया नादरामक्रीरागमेलके ।  
 साधारणाख्यगान्धारः सङ्ग्राह्य इति तत्त्वतः ॥ १९८ ॥  
 अपूर्वबयकारत्वमावेदयति राम ते ।  
 नादरामक्रियामेलगान्धारोऽप्यन्तराभिधः ॥ १९९ ॥  
 यच्चोक्तं रीतिगौलाख्यरागमेलस्य लक्षणम् ।  
 शुद्धाः सरिगमाः पञ्च पञ्चश्रुतिकधैवतः ॥ २०० ॥  
 कैशिक्याख्यनिषादश्चेत्यत्र रामक्रियस्तथा ।  
 भैरवीरागमेलोत्थो रीतिगौलः प्रकीर्त्यते ॥ २०१ ॥  
 यच्च केदारगौलाख्यरागमेलस्य लक्षणे ।  
 सङ्ग्राह्यश्च्युतषड्जाख्यनिषाद इति कल्पितम् ॥ २०२ ॥

- 188 'For instance, you have said that *bhairavī-rāga*, similarly  
*śaṅkarābharāṇa* and *gauḍī-rāga* are born in *śrīrāga-mela*.
- 189 'How can it be so? *Bhairavī* is possessed of *śuddha-dhaivata*, is  
it not? Similarly, *śaṅkarābharāṇa* is possessor of *antara-gāndhāra*.
- 190 'Again, this *gauḍī-rāga*, with its *kākalī-niṣāda*, is born in the *mela*  
of the *rāga* called *mālava-gaula*, and is established as foremost  
therein.
- 191 'How then, can you still brag about yourself when you proclaim  
the birth of these *rāgas* in *śrīrāga-mela*? O God! <Rāma Rāma>, you  
are indeed mad, Rāma(amātya)!
- 192-193ab 'You have proclaimed that the birth of *pāḍī-rāga* and of *ārḍradeśī*  
*rāga* occurs in *śuddharāmakrī mela*. In order to expiate this sin,  
O Rāma(amātya), you must contemplate the [holy] name of [Lord  
Śrī] Rāma.
- 193cd-194a 'The *rāgas* *pāḍī* and *ārḍradeśī* are famous as born of *gaula-mela*.  
Do you not know even this, **Rāma(amātya)**?
- 194b-195 'O Rāma(amātya)! By declaring a retirement to your intelligence  
you have said that *deśākṣī-mela* itself becomes *kannaḍagaula* by  
taking *kaiśikī*-named *niṣāda*, thus utterly falsifying (the nature and  
name of) *gaula*! Is not *karnāṭagaula* (well known to be) born of  
*śrīrāgamela*?
- 196-197 'From the (terrible) sin of your saying that *ghaṇṭārava* is born in  
the *mela* of *kannaḍagaula*, again, you shall truly remain  
unemancipated, O Rāma(amātya), even if you go to Rāmaṣetu (in  
pilgrimage)! *Ghaṇṭārava* is (well reputed to be) born in the *bhairavī-*  
*mela*, is it not?
- 198-199 'Your assertion that *sādhārāṇa*-named *gāndhāra* should be taken  
in the *mela* of *nādarāmakriyā-rāga* truly reveals rare (genius of  
musical) composership on your part, O Rāma(amātya)! But the  
*gāndhāra* of *nādarāmakriyā* is named *antara*.
- 200-201 'The theory of the *mela* of *rītigaula-rāga* is stated [by you] as  
*śuddha* sa-ri-ga-ma-pa, *pañcaśruti-dhaivata* and *kaiśikī*-named  
*niṣāda*; this is the perpetration (of a sin) by Rāma(amātya). *Rītigaula*  
is reputed to be born of the *mela* of *bhairavī-rāga*.
- 202-203 'In the definition of the *mela* of *kedāragaula-rāga* is prescribed (by  
you) *cyutaśadja-niṣāda*. I grieve over your name, Rāma; [for it is  
well known that] instead, *kaiśikī-niṣāda* alone occurs in the  
*kedāragaula-mela*.



तत्र स्थानेऽनुशोचामि तव रामाभिधां पुनः ।  
 कैशिक्याख्यनिषादो हि मेले केदारगौलके ॥ २०३ ॥  
 यदप्युक्तं त्वया राम हेज्जुजीरागमेलके ।  
 काकल्याख्यनिषादस्तु सङ्ग्राह्य इति तत्पुनः ॥ २०४ ॥  
 अतितुच्छं यतस्तस्मिन्मेले शुद्धनिषादकः ।  
 गृह्यते निखिलैर्लोकैर्वादकैर्गायकैरपि ॥ २०५ ॥  
 यच्चोक्तं भवता राम काम्भोजीमेललक्षणम् ।  
 गनी अन्तरकाकल्यौ रिधौ पञ्चश्रुती तथा ॥ २०६ ॥  
 शेषाः शुद्धाश्च समपाः काम्भोजीमेलके त्विति ।  
 तत्तावत्तव गीतज्ञबहिष्कार्यत्वसाधनम् ॥ २०७ ॥  
 काम्भोजीरागमेलस्य कैशिक्याख्यनिषादकः ।  
 इति नो वेत्ति किं वीणावादिनां गृहदास्यपि ॥ २०८ ॥  
 तस्माद् बैकाररामोक्तान् मेलान् विश्वस्य वैणिकैः ।  
 कान्तारकूपे वेष्टव्यमुद्धृत्य भुजमुच्यते ॥ २०९ ॥

इति श्रीमदद्वैतविद्याचार्यसाग्नचित्यसर्वतोमुखातिरात्रसाग्नचित्यासवाजपेययाजिगोविन्ददीक्षित  
 नागमाम्बिकावरद्वितीयनन्दनस्य साग्नचित्यसर्वक्रतुयाजियज्ञनारायणदीक्षिताव्यवहितानुजस्य  
 अच्युतविजयराघवभूपालप्रेरितस्य वेङ्कटेश्वरदीक्षितस्य कृतौ चतुर्दण्डीप्रकाशिकायां चतुर्थं  
 मेलप्रकरणं सम्पूर्णम् ॥

- 204-205 'Rāma(amātya), your statement that *kākalī*-named *niṣāda* should be taken in the mela of *hejjujji-rāga* is, again, utterly despicable; for *śuddha-niṣāda* is taken in that *mela* in the whole world by [both] instrumentalists and singers.
- 206-207ab 'O Rāma(amātya), the definition of the *kāmbhojī-mela* given by you is: ga-ni are *antara-kākalī* (respectively), similarly ri-dha are *pañcaśruti* [each]; the remaining notes, sa-ma-pa are *śuddha* in *kāmbhojī-mela*.
- 207cd 'It is enough to (earn you) excommunication by musicians.
- 208 'Does not even the house-maid of a *vīṇā* player know that [the *niṣāda* of *kāmbhojī-mela* is the *niṣāda* called *kaiśikī*?'
- 209 Therefore, *vīṇā* players should throw with (every) confidence the *melas* enunciated by *Baikāra - Rāma (āmātya)*, into an (abandoned) jungle well. This is proclaimed with uplifted arms (with every self-assurance).

### Colophon

Thus ends the Fourth Chapter, **Mela Prakaraṇa** in **Caturdaṇḍīprakāśikā** [which is the] work composed at the instance of King Acyuta Vijayarāghava by **Veṅkaṭeśvara-dīkṣita** who is the immediate younger brother of Yajñanārāyaṇa-dīkṣita, *sāgnicitya* performer of *sarvakratu* sacrifice and who is the excellent second son of Nāgamāmbikā and Govinda-dīkṣita, the preceptor of *advaitavidyā* and *sāgnicitya* performer of *sarvatomukha*, *atirātra* and *vājapeya* sacrifices.

## पञ्चमं रागप्रकरणम्

### १. रागस्य दशलक्षणानि

तुर्यप्रकरणे मेलाः सप्रपञ्चमुदीरिताः ।  
अथ मेलोद्भवा रागा लक्ष्यन्ते नातिविस्तरम् ॥ १ ॥  
रञ्जयन्ति मनांसीति रागास्ते दशलक्षणाः ।  
भवन्ति ते मतङ्गाद्यैः प्रापितास्तानि च क्रमात् ॥ २ ॥  
लक्षणानि दशोक्तानि लक्ष्यन्ते तावदादितः ।  
ग्रहांशौ मन्द्रतारौ च न्यासापन्यासकौ तथा ॥ ३ ॥  
अथ संन्यासविन्यासौ बहुत्वं चाल्पता तथा ।  
लक्षणानि दशैतानि रागाणां मुनयोऽब्रुवन् ॥ ४ ॥  
दशानामपि चैतेषां क्रमाल्लक्षणमुच्यते ।  
येनादौ गीयते गीतं स्वरेण स भवेद् ग्रहः ॥ ५ ॥  
बहुशो गीयते येन स्वरेणांशः स कथ्यते ।  
अंशस्वरस्त्वसावेव जीवस्वर इति स्मृतः ॥ ६ ॥  
नीचैः स्वरेण यद्गानं स मन्द्रस्वर उच्यते ।  
उच्चैः स्वरेण यद्गानं स तारस्वर उच्यते ॥ ७ ॥  
न्यासस्वरः स कथितो येन गीतं समाप्यते ।  
अवान्तरसमाप्तिं यो रागस्यापि तनोति सः ॥ ८ ॥  
अपन्यासः स्मृतो न्यासस्त्वात्यान्तिकसमाप्तिकृत् ।  
इति भेदो भवेन्न्यासापन्यासस्वरयोर्द्वयोः ॥ ९ ॥  
संन्यासो नाम गीताद्यखण्डभागसमाप्तिकृत् ।  
गीतखण्डाद्यवयवस्यान्ते तिष्ठति स स्वरः ॥ १० ॥  
विन्यास एतौ संन्यासविन्यासौ भरतादिभिः ।  
अन्तर्भूतावपन्यासस्वर एवेति कीर्तितौ ॥ ११ ॥



## CHAPTER V. RĀGA

### 1. Ten Vital Elements of Rāga: Definitions

- 1 In the fourth chapter melas were described fully. Now *rāgas*, born of *melas* will be described briefly.
- 2abc *Rāgas* [are so called] because they colour the minds [of the listeners with pleasure]. They have ten characteristics. These are attributed\* to them by **Mataṅga** and others.
- 2cd-3ab These ten characteristics, (just) mentioned, will be described in order:
- 3cd-4 *Graha*, *aṁśa*, *mandra*, *tāra*, *nyāsa*, *apanyāsa*, *saṁnyāsa*, *vinyāsa*, *bahutva*, *alpatva*-these ten characteristics are mentioned by the sages.
- 5 Definitions of these ten characteristics will be now given : The note with which the song is begun at first is the **graha (1)**.
- 6 The note with which it is sung in multiple ways is said to be the **aṁśa (2)**. This *aṁśa svāra* itself is called *jīva-svāra* [also].
- 7 The low(est) note with which [the song] is sung is said to be the **mandra (3)** note. The high(est) note with which [the song] is sung is said to be the **tāra (4)** note.
- 8ab The **nyāsa (5)** note is said to be that with which the song concludes. That which accomplishes <tanoti> medial pause of [a] *rāga* is said
- 8cd-9 to be the **apanyāsa (6)**, [whereas] the *nyāsa* executes the final conclusion [of the *rāga*]. This is the difference between *nyāsa-svāra* and *apanyāsa-svāra*.
- 10ab **Samnyāsa (7)** means [the note] which executes the conclusion of a part of the first segment of the song.
- 10cd-11 The note which dwells at the end of the first organ of a segment of the song is **vinyāsa (8)**. These two, *saṁnyāsa* and *vinyāsa* are declared by **Bharata** and others to be included in the *apanyāsa-svāra* itself.

अलङ्घनं तथाऽभ्यासो बहुत्वं द्विविधं मतम् ।  
 स्वरस्यास्पर्शनं यत्र लङ्घनं तत्र कीर्तितम् ॥ १२ ॥  
 साकल्येन स्वरस्पर्शस्त्वलङ्घनमिति स्मृतम् ।  
 यदेकस्य स्वरस्यैव नैरन्तर्येण वाऽथवा ॥ १३ ॥  
 व्यवधानेन वा भूयो भूयोऽप्युच्चारणं हि तत् ।  
 अभ्यास इति शंसन्ति बहुत्वं द्विविधं ततः ॥ १४ ॥  
 अल्पत्वं च द्विधा प्रोक्तमनभ्यासाच्च लङ्घनात् ।  
 पूर्वोक्ताभ्यासराहित्यमनभ्यासः प्रकीर्तितः ॥ १५ ॥  
 पूर्वोक्तालङ्घनाभावो लङ्घनं परिकीर्तितम् ।  
 लक्षणानि दशाप्येवं लक्षितानि मया स्फुटम् ॥ १६ ॥

## २. रागाणां दशविधता

अथैतल्लक्षणान् रागानुद्दिशामि क्रमादहम् ।  
 रागास्तावदशविधा भरताद्यैरुदीरिताः ॥ १७ ॥  
 ग्रामरागाश्चोपरागा रागा भाषाविभाषिकाः ।  
 तथैवान्तरभाषाख्या रागाङ्गाख्यास्ततः परम् ॥ १८ ॥  
 भाषाङ्गाणि क्रियाङ्गाणि ह्युपाङ्गानीति च क्रमात् ।  
 दशस्वेतेषु रागेषु ग्रामरागादयः पुनः ॥ १९ ॥  
 रागास्त्वन्तरभाषान्ता मार्गरागा भवन्ति षट् ।  
 ततो गन्धर्वलोकेन प्रयोज्यास्ते व्यवस्थिताः ॥ २० ॥  
 तस्माद् रागाङ्गभाषाङ्गक्रियाङ्गोपाङ्गसंज्ञिताः ।  
 रागाश्चत्वार एवैते देशीरागाः प्रकीर्तिताः ॥ २१ ॥  
 तत्र रत्नाकरग्रन्थे शार्ङ्गदेवेन धीमता ।  
 चतुःषष्ट्यधिकं रागशतद्वयमुदीरितम् ॥ २२ ॥  
 लक्ष्यन्ते ते न कुत्रापि लक्ष्यवर्त्मनि सम्प्रति ।  
 ततः प्रसिद्धिवैधुर्यान् त्यक्त्वा रागांस्तु तान् पुनः ॥ २३ ॥  
 सर्वत्र लक्ष्यमार्गेऽत्र सम्प्रति प्रचरन्ति ये ।  
 तानस्मत्परमाचार्यतानप्पार्यसमुद्धृतान् ॥ २४ ॥  
 रागान् निरूपयिष्यामि लक्ष्यलक्षणसम्मतान् ।  
 ग्रहांशन्यासमन्द्रादिव्यवस्था तेषु यद्यपि ॥ २५ ॥

- 12ab **Bahutva (9)** is opined to be two-fold - *alamghana* and *abhyāsa*.  
 12cd-13ab Not touching a note (at all) is called *lamghana* (jumping over).  
 Touching a note fully in its entirety is said to be **alamghana**.  
 13cd-14 If a single note is articulated continuously or intermittently or repeatedly, then it is proclaimed to be **abhyāsa**. Thus *bahutva* is of two kinds.  
 15 **Alpatva (10)** is (also) said to be of two kinds because of *anabhyāsa* and *lamghana*. Absence of the above mentioned *abhyāsa* is said to be *anabhyāsa*.  
 16 Absence of the above mentioned *alamghana* mentioned as **lamghana**. Thus the ten characteristics are clearly explained by me.

## 2. Ten Kinds of Rāgas

- 17 Now I shall enunciate in order the *rāgas* (embodying) these characteristics. *Rāgas* are declared by **Bharata** and others to be of ten kinds viz.  
 18-19ab *Grāmarāgas*, *uparāgas*, *rāgas*, *bhāṣās*, *vibhāṣās*, *antarabhāṣās*, *rāgāṅgas*, then *bhāṣāṅgas*, *kriyāṅgas* and *upāṅgas* - in this order.  
 19cd-20 Of these ten kinds of *rāgas*, the six (kinds) commencing with *grāmarāgas* and ending with *antarabhāṣās* are *mārgarāgas*. So they are maintained and performed [only] in the world of gandharvas.  
 21 Therefore only the four (kinds of) *rāgas* viz. *rāgāṅga*, *bhāṣāṅga*, *kriyāṅga* and *upāṅga* are mentioned as *deśī-rāgas*.  
 22 In this connection, two hundred sixty-four *rāgas* are described by the learned **Śārṅgadeva** in his treatise (**Saṅgīta-**) **ratnākara**.  
 23ab They are used nowhere in actual practice now.  
 23cd-25ab So, omitting these *rāgas* which are divorced from vogue, I shall enunciate only those *rāgas* which are everywhere current in the custom of (musical) practice of our (own) times and those which are upheld by our *parama-guru*, the revered **Tānappa**, and are consistent with both usage and theory.  
 25cd-26ab Even here, the rules of *graha*, *aṁśa*, *nyāsa* (and) *mandra* etc. do not apply invariably in all *rāgas* because of (their being) *deśī*.



देशीत्वात् सर्वरागेषु नैकान्तेन प्रवर्तते ।  
तथाऽपि लक्ष्यमाश्रित्य गानलक्ष्मानुसृत्य च ॥ २६ ॥  
रागाणां लक्षणं ब्रूमः सम्प्रति प्रचरन्ति ये ।

### ३. रागलक्ष्माणि-ग्रहांशन्यासस्वराः

निरूप्यमाणरागाणां षड्जादिक्रमतो ब्रुवे ॥ २७ ॥  
लिख्यन्ते पञ्चभिः पद्यै रागाः षड्जग्रहस्वराः ।  
नाटः सौराष्ट्रसारङ्गनाटौ शुद्धवसन्तकः ॥ २८ ॥  
गुण्डक्रिया मेचबौलिर्नादरामक्रियस्तथा ।  
वराली ललिता पाडिरागः सालगभैरवी ॥ २९ ॥  
श्रीरागारभिधन्यासिशङ्कराभरणाभिधाः ।  
रागा हिन्दोलभूपालहिन्दोलाद्यवसन्तकाः ॥ ३० ॥  
आहार्याभेरिसामन्ता वसन्ताद्या च भैरवी ।  
हेज्जुज्जिर्मालवश्रीश्च शुद्धरामक्रिया तथा ॥ ३१ ॥  
काम्भोजी च मुखारी च देवगान्धारिका तथा ।  
नागध्वनिः सामरागस्तथा सामवरालिका ॥ ३२ ॥  
एकत्रिंशदिमे रागाः षड्जन्यासग्रहांशकाः ।  
गुर्जरीभिन्नषड्जश्च रेवगुप्तिस्त्रयोऽप्यमी ॥ ३३ ॥  
रिन्यासांशग्रहाः प्रोक्ता मतङ्गभरतादिभिः ।  
नारायणाख्यदेशाक्षी देशाक्षीराग एव च ॥ ३४ ॥  
नारायण्यथ कर्णाटो बङ्गालश्चेति विश्रुताः ।  
इमे रागास्तु चत्वारो गन्यासांशग्रहाः स्मृताः ॥ ३५ ॥  
जयन्तसेनो बहुली मध्यमादिरिमे त्रयः ।  
मग्रहा मध्यमन्यासा मांशकाः परिकीर्तिताः ॥ ३६ ॥  
आन्धाली चैव सावेरी पन्यासांशग्रहे उभे ।  
रागो मल्लहरी घण्टारवो वेलावली तथा ॥ ३७ ॥  
भैरवी चेति चत्वारो धन्यासांशग्रहाः स्मृताः ।  
गौलकेदारगौलौ द्वौ च्छायागौलाभिधस्तथा ॥ ३८ ॥  
रीतिगौलः पूर्वगौलो गौलो नारायणाभिधः ।  
रागः कन्नडगौलश्च सप्त गौला इमे पुनः ॥ ३९ ॥  
निषादग्रहन्यासनिषादांशाः प्रकीर्तिताः ।  
चतुःपञ्चाशदुद्दिष्टा इति रागा ग्रहादिभिः ॥ ४० ॥

26cd-27ab Nevertheless, we shall delineate the characteristics of such *rāgas* as are current in our times depending on (both) current usage and following musical theory.

### 3. Characterisation of Rāgas with Graha, Amśa and Nyāsa svaras

- 27cd I shall enunciate those *rāgas* which will be presently described, in the order of *ṣaḍja* etc. (for *graha*, *amśa* and *nyāsa*.)
- 28 *Rāgas* [possessed] of *ṣaḍja* as *graha svara* will be written (here) in five verses:
- 28cd-33ab *Nāṭa*, *saurāṣṭra*, *sāraṅganāṭa*, *śuddhavasanta*/ *guṇḍakriyā*, *mecabaulī*, *nādarāmakriyā*, *varālī*, *lalitā*, *pāḍirāga*, *sālaga-bhairavī*/ *śrīrāga*, *ārabhi*, *dhanyāsi*, *śaṅkarābharāṇa*, the *rāgas* *hindola*, *bhūpāla*, *hindolavasanta*/ *āharī*, *ābherī*, *sāmanta*, *vasantabhairavī*, *hejjujī*, *mālavaśrī*, *śuddharāmakriyā*/ *kāmbhojī*, *mukhārī*, *devagāndhārī*, *nāgadhvani*, *sāma-rāga*, similarly *sāmavarālī*/ these thirty-one *rāgas* are possessed of *ṣaḍja* as *nyāsa*, *amśa* and *graha*.
- 33cd-34ab *Gurjarī*, *bhinnaṣaḍja*, *revagupti* - these three are declared by **Mataṅga**, **Bharata** *et al* as possessed of *ri* as *nyāsa*, *amśa* and *graha*.
- 34cd-35 *Nārāyaṇadeśākṣī*, *deśākṣī-rāga*, *nārāyaṇī*, *karṇāṭabaṅgāla* - these four well-known *rāgas* are said to be possessed of *ga* as *nyāsa*, *amśa* and *graha*.
- 36 *Jayantasena*, *babulī*, *madhyamādi* - these three are reputed as possessed of *ma-graha*, *madhyama-nyāsa* and *ma-amśa*.
- 37ab *Andhālī*, *sāverī* - these two are possessed of *pa* as *nyāsa*, *amśa* and *graha*.
- 37cd-38ab *Mallabarī-rāga*, *ghaṇṭārava*, *velāvalī*, *bhairavī* - these four are said to be possessed of *dha* as *nyāsa*, *amśa* and *graha*.
- 38cd-40 *Gaula*, *kedāragaula*, *chāyāgaula*, *rītigaula*, *pūrvagaula*, *nārāyaṇa gaula*, *kannaḍagaula* *rāga* - these seven *gaulas*, again, are said to be possessed of *niṣāda-graha*, *ni-nyāsa* and *niṣāda-amśa*. Thus fifty-four *rāgas* are enunciated with respect to *graha* etc.

## ४. रागाणां लक्ष्म

अथैतेषां क्रमाल्लक्ष्म लक्ष्यलक्षणसङ्गतम् ।  
 नाटो (१) भाषाङ्गरागोऽत्र वादी षड्जः स्वरो मतः ॥ ४१ ॥  
 संवादी पञ्चमो ज्ञेयो गनी प्रोक्तौ विवादिनौ ।  
 अनुवादि रिधद्वन्द्वं चायं सायं प्रगीयते ॥ ४२ ॥  
 अवरोहे तुधगविवर्जमेनं प्रचक्षते ।  
 संपूर्णरागश्चैवैष सम्मतो गानवेदिनाम् ॥ ४३ ॥  
 सौराष्ट्ररागो (२) मेलस्य गौलस्याभ्युदयः परः ।  
 सम्पूर्णश्चैष वादी च षड्जः संवादिनौ मपौ ॥ ४४ ॥  
 निषादश्चानुवादीह रिधौ द्वौ च विवादिनौ ।  
 सर्ववेलासु गातव्यः ख्यातः सङ्गीतवेदिभिः ॥ ४५ ॥  
 सारङ्गनाटः (३) सम्पूर्णः सम्भूतो गौलमेलतः ।  
 अस्यापि च भवेद्वादी षड्जः संवादिनौ मपौ ॥ ४६ ॥  
 विवादिनौ गनी चानुवादिनौ धैवतर्षभौ ।  
 सायं चायं प्रगातव्यः सङ्गीताम्बुधिपारगैः ॥ ४७ ॥  
 रागः शुद्धवसन्ताख्यो (४) रागाङ्गो गीयते प्रगे ।  
 शङ्कराभरणाख्यातरागमेलसमुद्भवः ॥ ४८ ॥  
 आह बैकाररामस्तु आरोहे पञ्चमवर्जनात् ।  
 षाडवत्वं न तद्युक्तं यस्मादस्यावरोहणे ॥ ४९ ॥  
 आरोहेऽपि प्रयोगोऽस्ति तस्मात् सम्पूर्णरागता ।  
 दिनस्य चरमे यामे गीतः सोऽयं शुभावहः ॥ ५० ॥  
 गुण्डक्रिया (५) गौलमेलजाता सम्पूर्णता मता ।  
 [मेचबौलीरागलक्षणं (६) लुप्तम्]  
 नादरामक्रियारागः (७) सम्पूर्णस्वरसङ्गतः ॥ ५१ ॥  
 गेयः सायाह्नसमये गौलमेलसमुद्भवः ।  
 वरालिरागः (८) सम्पूर्णो वादी षड्जोऽथ कथ्यते ॥ ५२ ॥  
 संवादिनौ मपौ ज्ञेयौ गनी चैव विवादिनौ ।  
 ऋषभो ह्यनुवादी स्यात् सर्वदाऽप्येष गीयते ॥ ५३ ॥  
 प्रगे प्रगेया ललिता (९) पवर्जा गौलमेलजा ।  
 पाडीरागो (१०) गौलमेलप्रभूतः षाडवो मतः ॥ ५४ ॥



## 4. Characteristics of Rāgas

- 41ab Now their characteristics will be delineated in (the same) order so as to be consistent with both usage and theory.
- 41cd-42 **Nāṭa (1)** is *bbāṣāṅga-rāga*; here *vādī* is said to be *ṣaḍja svāra*. *Samvādī* is said to be *pañcama*; ga-ni are said to be *vivādīs*; *anuvādīs* are the ri-dha pair; it is sung in the evening.
- 43 Dha-ga are said to be omitted in descent in this. It is agreed to be *sampūrṇa* by the cognoscenti in singing.
- 44-45 **Saurāṣṭra (2)** *rāga* arises from the mela of *gaula*; it is *sampūrṇa*; *vādī* is *ṣaḍja*; *samvādīs* are ma and pa; *niṣāda* is *anuvādī*; the ri-dha pair are *vivādīs*. It is reputed to be sung at all times by the music cognoscenti.
- 46-47 **Sāraṅganāṭa (3)** is *sampūrṇa*, born of *gaula-mela*; its *vādī* also is *ṣaḍja*, *samvādīs* are ma-pa; *vivādīs* are ga-ni and *anuvādīs* are *dhaivata* and *ṛṣabha*. It should be sung in the evening by those who have crossed the ocean of music.
- 48 The *rāga* named **śuddhavasanta (4)** is *rāgāṅga*, sung at dawn. It is born of the *mela* of *śaṅkarābharāṇa*.
- 49-50 The composer Rāma(amātya) said that it is a *ṣaḍava* by omitting *pañcama* in the ascent. This is not correct; for, (its) use occurs both in descent and ascent; hence the state of *sampūrṇa* [accrues to it]. It is sung in the final watch of the day; it is auspicious.
- 51ab **Guṇḍakriyā (5)** is born of *gaula-mela* and is opined to be *sampūrṇa*.  
[Lacuna for the remaining definition of *guṇḍakriyā* and definition of **mecabaulī (6)**]
- 51cd-52ab **Nādarāmakriyā (7)** has a full complement of *svāras*; it is to be sung at eventide; it is born of *gaula-mela*.
- 52cd-53 **Varālī (8)** *rāga* is *sampūrṇa*; (its) *vādī* is said to be *ṣaḍja*; *samvādīs* are to be known as ma and pa; ga and ni are *vivādīs*; *ṛṣabha* is *anuvādī*. It is sung at all times.
- 54ab **Lalitā (9)** is sung at dawn; it omits pa and is born of *gaula-mela*.
- 54cd-55ab **Pāḍī (10)** *rāga* is born of *gaula-mela*; it is said to be *sāḍava*; ga is omitted. It is sung in the final watch of the day.

गलोपश्चरमे यामे दिनस्य परिगीयते ।

श्रीरागमेलसम्भूतो रागः सालगभैरवी (११) ॥ ५५ ॥

सम्पूर्णस्वरसंयुक्ता यामे गेया तुरीयके ।

श्रीरागः (१२) परिपूर्णोऽपि गधयोः स्थानवर्जितः ॥ ५६ ॥

गेयः सायाह्नसमये सर्वसम्पत्प्रदायकः ।

आरभीनामको (१३) रागः सम्पूर्णस्वरसङ्गतः ॥ ५७ ॥

मेलस्त्वस्य स एव स्याच्छङ्कराभरणः स्वयम् ।

धन्यासिरागो (१४) रागाङ्गो जातः श्रीरागमेलतः ॥ ५८ ॥

रिधलोपादौडुवोऽयं प्रातर्गीतः शुभप्रदः ।

शङ्कराभरणो रागः (१५) पूर्णः सायं प्रगीयते ॥ ५९ ॥

हिन्दोल (१६) संज्ञको रागो भैरवीमेलसम्भवः ।

औडुवो रिप लोपेन (?) सर्वकालेषु गीयते ॥ ६० ॥

भूपालः (१७) प्रातरुद्रेय औडुवो मनिवर्जनात् ।

एष रागाङ्गरागेषु गणितः शार्ङ्गसूरिणा ॥ ६१ ॥

आहरीमेलजः पूर्णो हिन्दोलाद्यवसन्तकः (१८) ।

सम्पूर्णस्त्वाहरीरागः (१९) षड्जपञ्चमकौ क्रमात् ॥ ६२ ॥

वादिसंवादिनौ तत्र गनी चैव विवादिनौ ।

अनुवादिस्वरौ ज्ञेयौ रिधौ सायं प्रगीयते ॥ ६३ ॥

आभेरीरागः (२०) पूर्णोऽयमाहरीमेलसम्भवः ।

सामन्तरागः (२१) पूर्णोऽत्र वादिसंवादिनौ सपौ ॥ ६४ ॥

विवादिनौ निगावन्ये स्वराः स्युरनुवादिनः ।

शङ्कराभरणच्छायः सायमेष प्रगीयते ॥ ६५ ॥

वसन्तभैरवीरागः (२२) सम्पूर्णोऽत्यल्पपञ्चमः ।

प्रातर्गातव्य इत्येवं ख्यातो वातात्मजन्मना ॥ ६६ ॥

हेज्जुजिरागः (२३) सम्पूर्णो यामेऽह्ने गीयतेऽन्तिमे ।

षाडवो मालवश्रीः (२४) स्याद् रागाङ्गमृषभोज्झितः ॥ ६७ ॥

मेलः श्रीरागमेलस्य सर्वकालेषु गीयते ।

सम्पूर्णः शुद्धारामक्री (२५) वादी षड्जोऽत्र कथ्यते ॥ ६८ ॥

संवादी पञ्चमः प्रोक्तो गनी चैव विवादिनौ ।

अनुवादि रिधद्वन्द्वं गेयं सायं प्रगीयते ॥ ६९ ॥

- 55cd-56ab **Sālagabhairavī (11)** *rāga* is born of *śrīrāga-mela*; it has a full complement of *svaras* [and] is sung in the fourth watch.
- 56cd-57ab **Śrīrāga (12)** is *sampūrṇa*; even then it (occasionally) omits *ga* and *dha*. It is sung at eventide and bestows every [kind of] wealth.
- 57cd-58ab **Ārabhī (13)** named *rāga* is possessed of the full complement of notes. Its *mela* is *śaṅkarābharaṇa* itself.
- 58cd-59ab **Dhanyāsi (14)** *rāga* is *rāgāṅga*, born of *śrīrāga-mela*; it is *auḍuva* by omitting *ri* and *dha*. It is sung in the morning and bestows auspiciousness.
- 59cd **Śaṅkarābharaṇa (15)** is *pūrṇa* and sung in the evening.
- 60 **Hindola (16)**- named *rāga* is born of *bhairavī-mela*; it is *auḍuva* and is sung at all times.
- 61 **Bhūpāla (17)** is sung in the morning, is *auḍuva* by omitting *ma* and *ni*. It is counted amongst *rāgāṅga rāgas* by the learned **Śārṅga (deva)**.
- 62ab **Hindolavasanta (18)** is [*sam*] *pūrṇa* and born of *āharī-mela*.
- 62cd-63 **Āharī (19)** *rāga* is *sampūrṇa*; *vādī-saṁvādīs* are *śadja-pañcama* respectively; *ga-ni* are in this [*rāga*] *vivādīs*; *ri-dha* should be understood to be *anuvādīs*; it is sung in the evening.
- 64ab **Ābherī (20)** *rāga* is *sampūrṇa*; it is born of *āharī-mela*.
- 64cd-65 **Sāmanta (21)** *rāga* is [*sam*]-*pūrṇa*; here *vādī-saṁvādīs* are *sa-pa* respectively; *vivādīs* are *ni-ga*; other notes [viz. *ri-ma-dha*] are *anuvādīs*. It has the shade of *śaṅkarābharaṇa* (and) is sung in the evening.
- 66 **Vasantabhairavī (22)** *rāga* is *sampūrṇa*; its *pañcama* has *alpatva*; it is to be sung in the morning; it is thus described by **Āṇjaneya**.
- 67ab **Hejjujji (23)** *rāga* is *sampūrṇa*; it is sung in the final watch (of the day).
- 67cd-68ab **Mālavaśrī (24)** is *śādava* by omitting *ṛṣabha*; [it is] *rāgāṅga*; it is [born] of *śrīrāga-mela* and [is sung] at all times.
- 68cd-70ab **Śuddharāmakrī (25)** is *sampūrṇa*; *vādī* is said to be *śadja* in it; *saṁvādī* is said to be *pañcama*; *vivādīs* are *ga-ni*; *anuvādīs* are the *ri-dha* pair. It is declared by **Bharata** and others to be *kriyāṅga-rāga*.



क्रियाङ्गरागोऽयमिति भरताद्यैरुदीरितम् ।

काम्भोजिरागः (२६) सम्पूर्णोऽप्यारोहे मनिवर्जितः ॥ ७० ॥

सायं सङ्गीयते सोऽयं सङ्गीतागमपारगैः ।

मुखारिरागः (२७) सम्पूर्णो वादिसंवादिनाविह ॥ ७१ ॥

सपौ विवादिनौ त्वत्र गनी चैवानुवादिनौ ।

रिधाविति च बोद्धव्यं गातव्यः सर्वदाऽप्ययम् ॥ ७२ ॥

सम्पूर्णो देवगान्धारिरागः (२८) श्रीरागमेलजः ।

गातव्यः प्रातरेवैष नागध्वनि (२९) रथोच्यते ॥ ७३ ॥

सम्पूर्णरागो रागाङ्गं शङ्कराभरणोत्थितः ।

शङ्कराभरणान्मेलात् सम्भूतः सामरागकः (३०) ॥ ७४ ॥

सम्पूर्णः सततं गेयो मन्द्रमध्यमभूषितः ।

रागः सामवराल्याख्यः (३१) सामवेदसमुद्भवः ॥ ७५ ॥

सम्पूर्णो गीयते नित्यमित्येकत्रिंशदीरिताः ।

रागाः सलक्षणाः सम्यक् षड्जन्यासग्रहांशकाः ॥ ७६ ॥

अथर्षभग्रहाणां त्रिरागाणां लक्ष्म चक्ष्महे ।

सम्पूर्णो गुर्जरीरागो (३२) रागाङ्गो गौलमेलजः ॥ ७७ ॥

प्रगे प्रगेयः कथितस्त्ववरोहे धवर्जितः ।

भिन्नषड्जाख्यरागो (३३)ऽयं जातो भूपालमेलतः ॥ ७८ ॥

सम्पूर्णः प्रथमे यामे दिनस्य परिगीयते ।

रेवगुप्तिस्तु (३४) हेज्जुज्जिमेलोत्थो मनिवर्जनात् ॥ ७९ ॥

औडुवश्चरमे यामे दिवसस्यैष गीयते ।

चत्वारोऽथ निरूप्यन्ते रागा गान्धारकग्रहाः ॥ ८० ॥

नारायणाद्यदेशाक्षिः (३५) सम्पूर्णो गीयते प्रगे ।

शङ्कराभरणाख्यानरागमेलसमुद्भवः ॥ ८१ ॥

सम्पूर्ण एव देशाक्षीरागः (३६) प्रातः प्रगीयते ।

मेले नारायणीरागः (३७) शङ्कराभरणोदितः ॥ ८२ ॥

सम्पूर्णस्त्वेष गातव्यः प्रातः सङ्गीतकोविदैः ।

रागः कर्णाटबङ्गालो (३८) भाषाङ्गं गौलमेलजः ॥ ८३ ॥

प्रातःकालेषु गातव्यः षाडवोऽयं निवर्जितः ।

सर्वदाऽप्येष गातव्यो गीतज्ञैः शुभरक्तिदः ॥ ८४ ॥

- 70cd-71ab **Kāmbhojī (26)** *rāga* is *sampūrṇa*; even then (!) it is curved in ma-ni in ascent. It is sung in the evening by those who have reached the limits of science of music.
- 71cd-72 **Mukhārī (27)** *rāga* is *sampūrṇa*; here *vādī-samvādī* should be understood as sa-pa (respectively), *vivādīs* as ga-ni and *anuvādīs* as ri-dha. It should be sung always.
- 73abc **Devagāndhārī (28)** *rāga* is *sampūrṇa*, born of *śrīrāga-mela* and should be sung in the morning.
- 73d-74ab **Nāgadhvani (29)** will now be described: [it is] *sampūrṇa-rāga*, *rāgāṅga* and born of *śaṅkarābharaṇa* [*mela*].
- 74cd-75ab **Sāma (30)** *rāga* is born of *śaṅkarābharaṇa-mela*; it is *sampūrṇa*, [and] sung at all times and is ornamented with *madhyama* as *mandra* [*svara*].
- 75cd-76a The *rāga* called **sāmavarālī (31)** is born of *Sāmaveda*; [it is] *sampūrṇa*, sung at all times.
- 76bcd Thus [so far] thirty-one *rāgas* possessed of *ṣadja* as *nyāsa*, *graha* and *aṁśa* are described completely with their characteristics.
- 77ab We shall now delineate the theory of three *rāgas* possessed of *ṛṣabha-graha*.
- 77cd-78ab **Gurjarī (32)** *rāga* is *sampūrṇa*, *rāgāṅga*, born of *gaula-mela*, sung at dawn and is said to be bereft of dha in descent.
- 78cd-79ab The *rāga* called **bhinnaṣadja (33)** is born of *bhūpāla-mela*, is *sampūrṇa*, sung in the first watch of the day.
- 79cd-80ab **Revagupti (34)** is born of *bejjujī mela* and is *auḍuva* by omitting ma-ni; it is sung in the final watch of the day.
- 80cd Next, four *rāgas* possessed of *gāndhāra-graha* will be depicted.
- 81 **Nārāyaṇa-deśākṣī (35)** is *sampūrṇa*, sung at dawn and is born of the *mela* named *śaṅkarābharaṇa*.
- 82ab **Deśākṣī (36)** is *sampūrṇa*, sung in the morning.
- 82cd-83ab **Nārāyaṇī (37)** *rāga* is born of *śaṅkarābharaṇa-mela*; it is *sampūrṇa*; it is to be sung by music experts in the morning.
- 83cd-84 **Karṇāṭabaṅgāla (38)** *rāga* is *bhāṣāṅga*, born of *gaula-mela*; it is to be sung in the morning; it is *ṣāḍava* by omitting ni. It may also be sung at all times by experts (because) it is auspicious and affords aesthetic pleasure.

मन्यासांशग्रहा रागा निरूप्यन्ते त्रयोऽधुना ।  
 जयन्तसेनाख्यरागो (३९) जातः श्रीरागमेलतः ॥ ८५ ॥  
 रिर्वर्जितः षाडवोऽयं सायंकाले प्रगीयते ।  
 मध्यमादिस्तु (४०) रागाङ्गरागः श्रीरागमेलजः ॥ ८६ ॥  
 रिधलोपादौडुवोऽयं सायंकाले प्रगीयते ।  
 रक्तिरेतस्य रागस्य मुरल्यां दृश्यतेऽधिका ॥ ८७ ॥  
 बहुली (४१) गौलमेलोत्थो रागो मध्यमवर्जनात् ।  
 षाडवो गीयते सोऽयं सायंकाले विचक्षणैः ॥ ८८ ॥  
 पन्यासांशग्रहौ रागौ निरूप्येते मयाऽधुना ।  
 निगलोपादौडुवोऽयमान्धालीराग (४२) ईरितः ॥ ८९ ॥  
 मेलः श्रीरागमेलस्य कथ्यते गीतवेदिभिः ।  
 गौलमेलसमुद्भूतः सावेरीराग (४३) ईरितः ॥ ९० ॥  
 आरोहे गनिलोपोऽयं प्रातर्गीतो विचक्षणैः ।  
 निरूप्यन्तेऽधुना रागाश्चत्वारो धैवतग्रहाः ॥ ९१ ॥  
 ख्याता मलहरी (४४) गौलमेलजाता निलोपतः ।  
 षाडवत्वं गता प्रातर्गातव्या गीतकोविदैः ॥ ९२ ॥  
 घण्टारवाख्य (४५) रागस्तु भैरवीमेलसम्भवः ।  
 सम्पूर्णस्वरसंयुक्तः सर्वकालेषु गीयते ॥ ९३ ॥  
 वेलावली (४६) तु भाषाङ्गं जातः श्रीरागमेलतः ।  
 सम्पूर्णभावं भजते प्रभाते चैष गीयते ॥ ९४ ॥  
 सायाह्वरागः सम्पूर्णस्तूपाङ्गं भैरवी (४७) स्मृतः ।  
 वादी षड्जोऽत्र संवादी पञ्चमः स्याद् विवादिनौ ॥ ९५ ॥  
 स्वरौ निषादगान्धारौ रिधौ चैवानुवादिनौ ।  
 निरूप्यन्ते सप्त रागा निन्यासांशग्रहा मया ॥ ९६ ॥  
 गौलस्तु (४८) षाडवो रागो रागाङ्गं धैवतोऽङ्गितः ।  
 वादिसंवादिनावत्र निगौ शश्वत् प्रगीयते ॥ ९७ ॥  
 केदारगौलः (४९) सम्पूर्णः काम्भोजीमेलसम्भवः ।  
 गेयोऽसौ सुतरां रक्तिदायको गायकोत्तमैः ॥ ९८ ॥  
 उपाङ्गराग इत्येवमूचिरे भरतादयः ।  
 गौलमेलोद्भवश्छायागौलः (५०) सम्पूर्णतां गतः ॥ ९९ ॥



- 85ab Now three *rāgas* possessed of ma *nyāsa-amśa-graha* will be depicted.
- 85cd-86ab The *rāga* called **jayantasenā (39)** is born of *śrīrāga-mela*; it is *ṣāḍava* by omitting ri and is sung in the evening.
- 86cd-87 **Madhyamādi (40)** is *rāgāṅga-rāga* born of *śrīrāga-mela*; This is *auḍuva* by omitting ri-dha [and] is sung in the evening. Its aesthetic pleasure is found more (when played) on the [variety of flute called] *muralī*.
- 88 **Bahulī (41)** is a *rāga* born of *gaula-mela*; it is *ṣāḍava* by omitting *madhyama*. It is sung in the evening by experts.
- 89ab Now I shall describe two *rāgas* possessed of pa-*nyāsa-amśa-graha*.
- 89cd-90ab This **āndhālī (42)** *rāga* is said to be *auḍuva* by omitting ni-ga. It is declared by the cognoscenti in song as [born] of *śrīrāga-mela*.
- 90cd-91ab **Sāverī (43)** is said to be born of *gaula-mela*. It omits ga-ni in ascent and is sung in the morning by experts.
- 91cd Now four *rāgas* possessed of *dhaivata-graha* will be depicted.
- 92 **Malaharī (44)** is well known as born of *gaula-mela* and attains to the state of *ṣāḍava* by omission of ni; it should be sung in the morning by experts in song.
- 93 **Ghaṇṭārava (45)** *rāga* is born of *bhairavī-mela*; [it] has the full complement of *svaras* and is sung at all times.
- 94 **Velāvalī (46)** is *bhāṣāṅga*, born of *śrīrāga-mela* and obtains the state of *sampūrṇa*; this is sung at the dawn.
- 95-96ab **Bhairavī (47)** is said to be evening *rāga*, *sampūrṇa*, *upāṅga*; here *vādī* is *ṣaḍja*; *saṃvādī* is *pañcama*; *vivādīs* are the notes *niṣāda* and *gāṇḍhāra*; *anuvādīs* are *ri-dha*.
- 96cd I shall (next) depict seven *rāgas* possessed of ni-*nyāsa-amśa-graha*.
- 97 **Gaula (48)** is *ṣāḍava*, omits *dhaivata*, is *rāgāṅga*; *vādī-saṃvādī* are ni-ga (respectively) here; [it is] sung at all times.
- 98-99ab **Kedāragaula (49)** is *sampūrṇa*, born of *kāmbhojī-mela*; it affords (much) aesthetic pleasure and is (so) sung at all times by excellent singers. It is mentioned to be *upāṅga* by **Bharata** and others.
- 99cd **Chāyāgaula (50)** is born of *gaula-mela* and attains to the state of *sampūrṇa*.

रीतिगौलाख्य (५१) रागस्तु भैरवीमेलसम्भवः ।  
 सम्पूर्णश्चैष गातव्यः सायं सङ्गीतकोविदैः ॥ १०० ॥  
 पूर्वगौलस्य मेलः स्याच्छुद्धगौलश्च (५२) यः स्मृतः ।  
 सम्पूर्णश्चैष गातव्यः सायाह्ने गीतकोविदैः ॥ १०१ ॥  
 नारायणाद्यगौलस्तु (५३) सम्पूर्णः परिकीर्तितः ।  
 केदारगौलमेलोत्थः सायाह्ने त्वेष गीयते ॥ १०२ ॥  
 रागः कन्नडगौलो (५४) ऽयं जातः श्रीरागमेलतः ।  
 सम्पूर्णोऽपि कदाचित् स्यादारोहे त्यक्तमध्यमः ॥ १०३ ॥  
 रागः सिंहरवो (५५) नाम षड्जन्यासग्रहांशकः ।  
 सोऽयमस्माभिरुन्नीतः सम्पूर्णो गीयते सदा ॥ १०४ ॥  
 लक्षिताः पञ्चपञ्चाशदिति रागाः स्फुटं मया ।  
 गीतठायप्रबन्धार्हा तानप्यार्यैः प्रवर्तिताः ॥ १०५ ॥  
 देशीयरागाः कल्याणीप्रमुखाः सन्ति कोटिशः ।  
 गीतठायप्रबन्धेषु नैते योग्याः कदाचन ॥ १०६ ॥  
 कल्याणीरागः (५६) सम्पूर्ण आरोहे मनिवर्जितः ।  
 गीतप्रबन्धाऽयोग्योऽपि तुरुष्काणामतिप्रियः ॥ १०७ ॥  
 रागः पन्तुवराल्याख्यः (५७) सम्पूर्णः पामरप्रियः ।  
 गीतठायप्रबन्धानां दूरादूरतरः स्मृतः ॥ १०८ ॥  
 एवंप्रकारेणोन्नेया रागा देशसमुद्भवाः ।  
 आनन्त्यात् सङ्कराच्चैव नास्माभिर्लक्षिताः पृथक् ॥ १०९ ॥

इति श्रीमदद्वैतविद्याचार्यसाग्नचित्यसर्वतोमुखातिरात्रसाग्नचित्याप्तवाजपेययाजि-गोविन्ददीक्षित-  
 नागमाम्बिकावरद्वितीयनन्दनस्य साग्नचित्यसर्वक्रतुयाजियज्ञनारायण-दीक्षिताव्यवहितानुजस्य  
 अच्युतविजयराघवभूपालप्रेरितस्य वेङ्कटेश्वरदीक्षितस्य कृतौ चतुर्दण्डीप्रकाशिकायां पञ्चमं  
 रागप्रकरणं सम्पूर्णम् ॥

- 100 The *rāga* called **rūṭigaula (51)** is born of *bhairavī-mela*; [it is]  
 101 *sampūrṇa* and is to be sung in the evening by experts in music.  
 [That *rāga*] which is said to be **śuddha-gaula (52)** is of *gaula-mela*  
 described previously (also as?) <*pūrvagaula*>; it is *sampūrṇa* and  
 is to be sung in the evening by the learned in song.
- 102 **Nārāyaṇagaula (53)** is said to be *sampūrṇa*, born of *kedāragaula-*  
*mela* and is sung in the evening.
- 103 **Kannadagaula (54)** *rāga* is born of *śrīrāga-mela*; even though  
*sampūrṇa*, it is sometimes bereft of *madhyama* in ascent.
- 104 The *rāga* called **simharava (55)** is possessed of *ṣaḍja* as *nyāsa-*  
*graha-amśa*. This is created by us; it is *sampūrṇa* [and] sung at all  
 times.
- 105 [Thus so far] I have clearly described fiftyfive *rāgas* which are fit  
 for [composing] *gīta*, *ṭhāya* and *prabandhas* and promulgated by  
 [the revered] **Tānappa**.
- 106 Indigenous <*deśīya*> *rāgas* such as *kalyāṇī* occur in crores; these  
 are never fit for *gīta*, *ṭhāya* and *prabandha*.
- 107 **Kalyāṇī (56)** *rāga* is *sampūrṇa*, omits *ma-ni* in ascent; even though  
 unfit for *gīta* and *prabandha*, it is very beloved of the muslims  
 <*turuṣka*>.
- 108 The *rāga* called **pantuvarālī (57)** is *sampūrṇa* and is beloved of  
 the laeity. It is recognised to be far, far removed from *gīta*, *ṭhāya*  
 and *prabandha*.
- 109 In the same way, *rāgas* born indigenously (in various regions)  
 should be understood by inference. They are not separately de-  
 scribed by us here because of their endlessness and because of  
 admixture (=contamination of characteristics).

### Colophon

Thus ends the fifth chapter, **Rāga-Prakarṇa** in **Caturdaṇḍīprakāśikā** [which is] the work composed at the instance of the King Acyuta-Vijayarāghava by **Veṅkaṭeśvara-dīkṣita** who is the immediate younger brother of Yajñanārāyaṇa-dīkṣita, the *sāgnicitya* performer of *sarvakratu* sacrifice and who is the excellent second son of Nāgamāmbikā and Govinda-dīkṣita, the preceptor of *advaita-vidyā* and *sāgnicitya* performer of *sarvatomukha*, *atirātra* and *vājapeya* sacrifices.



## षष्ठम् आलापप्रकरणम्

एवं रागप्रकरणे रागाः सम्यङ्निरूपिताः ।  
अथालापप्रकरणे तेषामालाप उच्यते ॥ १ ॥

### १. आक्षिप्तिका

तत्रालापेषु सर्वत्राप्यादावाक्षिप्तिका स्मृता ।  
आक्षिप्तिकैव लोकेऽस्मिन् आयत्तमिति गीयते ॥ २ ॥  
पीनत्वेन यथा ऽऽक्षिप्तं स्वनिर्वाहाय भोजनम् ।  
रागेणापि तथाऽऽक्षिप्तेत्यादावाक्षिप्तिका मता ॥ ३ ॥

### २. रागवर्धनी

आक्षिप्तिकानन्तरं तु कर्तव्या रागवर्धनी ।  
इयमेव जनैर्लोके यदुष्वित्यभिधीयते ॥ ४ ॥  
यस्मादाक्षिप्तिकोद्धूतं रागं वर्धयते स्फुटम् ।  
तस्मादाख्यायते रागवर्धनीत्यभिधानतः ॥ ५ ॥  
रागवर्धन्यसावेव प्रोक्ता करणमित्यपि ।  
ततो विदारी गातव्या लोके मुक्तायिसंज्ञिता ॥ ६ ॥  
आद्यद्वितीययो रागवर्धन्योश्छेदकत्वतः ।  
विदारीति वदन्त्येवमुत्तरत्रापि योज्यताम् ॥ ७ ॥  
अनन्तरं समुद्ग्रेया द्वितीया रागवर्धनी ।  
तस्या एव च लोकेऽस्मिन् द्वेधा यदुष्विति प्रथा ॥ ८ ॥  
तद्विदारी द्वितीयाऽथ तृतीया रागवर्धनी ।  
तृतीया तद्विदारी च कर्तव्या तदनन्तरम् ॥ ९ ॥  
सेयं तृतीयिका रागवर्धनी तद्विदारिका ।  
विकल्पेन क्वचित्स्यातां न स्यातां वा क्वचित्क्वचित् ॥ १० ॥

## CHAPTER VI. ĀLĀPA

- 1 Thus *ragas* were described comprehensively in the chapter on *rāgas*. Now their *ex tempore* elaboration <*ālāpa*> will be described.

### 1. Ākṣiptikā

- 2 Here, *ākṣiptikā* is said to be the first element everywhere in *ālāpa*.  
The selfsame *ākṣiptikā* is sung in the world (under the colloquial usage) as *āyatta*.  
3 Just as food is the necessary condition <*ākṣipta*> for robust self maintenance (of the body), so also it is said that *ākṣipta* is [taken up] first in [the *ālāpa* of] *rāgas*.

### 2. Rāgavardhanī

- 4 *Rāgavardhanī* should be performed after *ākṣiptikā*; this selfsame is called *yaḍupu* by people in the world.  
5-6ab Since the *rāga*, emerging from the *ākṣiptikā* is [nurtured and] developed, it is designated as *rāgavardhanī*. This *rāgavardhanī* is also called *karāṇa*.  
6cd-7 Then *vidārī*, which is known popularly (=colloquially) <*loke*> as *muktāyi* should be sung. It is called *vidārī* because it bifurcates the first and second *rāgavardhanīs*. The same [meaning] should be applied [for this term] subsequently also.  
8-9a After this, the second *rāgavardhanī* should be sung. This is renowned in the world as the second *yaḍupu*. Next, its *vidārī*, the second (is rendered).  
9bcd Next, the third *rāgavardhanī*, [followed by] the third *vidārī* should be performed.  
10 This third *rāgavardhanī* and its *vidārī* occur sometimes (optionally i.e.) and sometimes not.

## ३. स्थायी

ततः स्थायी भवेत्तत्र स्थायिशब्दार्थ उच्यते ।  
 यत्रोपवेश्यते तानः स्वरे स्थायी स कथ्यते ॥ ११ ॥  
 तत्रादौ मध्यषड्जाख्यः स्थायी तल्लक्ष्म चक्ष्महे ।  
 मध्यषड्जं समारभ्य तारषड्जावधि क्रमात् ॥ १२ ॥  
 भवन्त्यष्टौ स्वरा रागे सम्पूर्णे सप्त षाडवे ।  
 औडुवे षट् क्रमात् तेषामारोहक्रमतः पुनः ॥ १३ ॥  
 एकैकस्य स्वरस्यैषां तानद्वितयसङ्ख्यया ।  
 मध्यषड्जादितारान्तस्वरेष्वष्टस्वपि स्मृताः ॥ १४ ॥  
 द्व्यष्टताना मध्यषड्जन्यासवन्तो भवन्त्यमी ।  
 तानद्वयं स्वरे यस्मिन् गीयते तत्पुरः स्थिताः ॥ १५ ॥  
 न सङ्ग्राह्याः स्वराः किन्तु स्वाधःस्थाने गतेष्वपि ।  
 आमन्द्रर्षभमारोहावरोहक्रमतः स्वरान् ॥ १६ ॥  
 यथायोगं समादाय विन्यस्येन्मध्यषड्जके ।  
 अवरोहेऽप्येवमेव विशेषस्तु प्रदर्श्यते ॥ १७ ॥  
 तानद्वयं तारषड्जे गीत्वा तारनिषादके ।  
 तानद्वयं यदा गायेत् तस्मिन्नवसरे पुनः ॥ १८ ॥  
 न ( ? धं ? ) स्पृशेदेवमेव पञ्चमे मध्यमे तथा ।  
 गान्धारर्षभयोर्मध्यषड्जेऽपि च पृथक् पृथक् ॥ १९ ॥  
 तानद्वये गीयमाने स्पृशेन्नाधस्तनस्वरान् ।  
 तदेवमवरोहे तु ग्राह्या नाधस्तनाः स्वराः ॥ २० ॥  
 आरोहे त्वग्रिमा नैव स्वरा ग्राह्या इति स्थितिः ।  
 अत्रारोहेऽवरोहे च द्वौ द्वौ तानौ प्रतिस्वरम् ॥ २१ ॥  
 तयोरादिमताने तु न कार्यो निष्क्रमः स्वरे ।  
 किन्तु स्वरस्पर्शमात्रं ततः ताने द्वितीयके ॥ २२ ॥  
 क्षणमात्रं स्वरे स्थित्वा पश्चात्तानं समापयेत् ।  
 नियमोऽयं मध्यषड्जस्थायिमात्रे प्रकीर्तितः ॥ २३ ॥  
 तदेवं मध्यषड्जाख्यः स्थायी समनुवर्णितः ।  
 एवं मध्यनिषादाख्यस्वरादामन्द्रषड्जकम् ॥ २४ ॥



### 3. Sthāyī

11. Then *sthāyī* is taken up. The meaning of the term *sthāyī* will be (now) explained: *sthāyī* is said to be that *svara* on which *tāna* is established.
- 12ab Here the first *sthāyī* is of *madhya-ṣaḍja*; we shall describe its characteristics.
- 12cd-13c Beginning with *madhya* (-register) *ṣaḍja* upto and including *tāra-ṣaḍja*, there occur respectively eight notes in a *sampūrṇa-rāga*, seven in a *ṣāḍava* and six in an *auḍuwa* [rāga].
- 13cd-14 Beginning with *madhya-ṣaḍja*, two *tānas* should be executed on each of the eight notes upto (and including) *tāra* [ṣaḍja] in the ascending order.
- 15ab [Thus] there are sixteen *tānas* with *madhya-ṣaḍja* as nyāsa.
- 15cd-17ab While singing a pair of *tānas* on a given note, the notes occurring above it should not be taken, but the notes occurring below it up to *mandra-ṛṣabha* should be taken suitably in ascending and descending order such that they rest on *madhya-ṣaḍja*.
- 17cd The same is true in descent also, but [here] a special provision will be shown:
- 18-19a After singing a pair of *tānas* in *tāra-ṣaḍja*, while two *tānas* are being rendered in *niṣāda* it (?dhaivata?) should not be touched again.
- 19-20ab In a similar manner, while singing a pair of *tānas* in each of *pañcama*, *madhyama*, *gāndhāra*, *ṛṣabha* and *madhya-ṣaḍja* also the lower notes should not be touched.
- 20cd-21ab Thus (in rendering such *tānas*) in descent lower notes should not be touched. During ascent on the other hand, the higher notes should not be touched. This is the rule.
- 21cd-22c There are two *tānas* in each note in both ascent and descent. Of these two, the first *tāna* should not exit (i.e. conclude) on the (*sthāyī* ?) note, which, in fact should only be touched upon.
- 22d-24ab Then in the second *tāna*, after resting for a moment on the (*sthāyī*?) notes the *tāna* should be concluded. This rule applies only for *madhya-ṣaḍja sthāyī*. Thus (so far) the *sthāyī* called *madhya-ṣaḍja* is well explained.
- 24cd There occur, similarly, seven notes from the note called *madhya-niṣāda* up to (and including) *mandra-ṣaḍja*.

सप्त स्वराः सम्भवन्ति तेषु सप्तस्वरेष्वपि ।  
 निधपाद्याः स्वरा ये ये सहन्तेऽवस्थितिं पृथक् ॥ २५ ॥  
 तान् स्वरान् स्थायिनः कृत्वा पश्चादारोहमार्गतः ।  
 तत्तत्स्वरापेक्षयाऽष्टौ स्वरा ग्राह्या यथाक्रमम् ॥ २६ ॥  
 तदूर्ध्वं विद्यमानांस्तु स्वरांस्तांश्चैव संस्पृशेत् ।  
 एवं मन्द्रस्वरेष्वेवाऽऽरोहे तानचतुष्टयम् ॥ २७ ॥  
 अवरोहे चतुस्तानान् गीतस्थायिस्वरेष्वथ ।  
 न्यासः कर्तव्य इत्येवं सम्प्रदायः प्रदर्शितः ॥ २८ ॥

#### ४. वर्तनी

समाप्यैवं स्थायिविधिं कुर्यात्तदनु वर्तनम् ।  
 वर्तनीमेव लोकेऽस्मिन्नाहुर्मकरिणीं जनाः ॥ २९ ॥  
 वर्तन्याश्च भवेन्मन्द्रषड्जे तावदुपक्रमः ।  
 न्यासस्तु मध्यषड्जेऽथ चतुर्थी रागवर्धनी ॥ ३० ॥  
 ततस्तदनुसारेण चतुर्थी स्याद्विदारिका ।  
 साधारणं सर्वरागेष्वेतदालापलक्षणम् ॥ ३१ ॥  
 तानप्याकृतपञ्चाशद्रागालापेषु मत्कृतम् ।  
 आलापलक्षणमिदं लक्ष्यतां लक्ष्यकोविदैः ॥ ३२ ॥

इति श्रीमदद्वैतविद्याचार्यसाग्नित्यसर्वतोमुखातिरात्रसाग्नित्याप्तवाजपेय-याजिगोविन्ददीक्षित-  
 नागमाम्बिकावरद्वितीयनन्दनस्य साग्नित्यसर्वक्रतुयाजियज्ञनारायण-दीक्षिताव्यवहितानुजस्य  
 अच्युतविजयराघवभूपालप्रेरितस्य वेङ्कटेश्वरदीक्षितस्य कृतौ चतुर्दण्डीप्रकाशिकायां  
 षष्ठमालापप्रकरणं सम्पूर्णम् ॥

- 25-27ab Of these seven notes ni dha pa etc. each of such notes as occur (in the respective *rāga*) should be made *sthāyī* [note?]; then, relative to it, eight notes should be taken in ascending order in a suitable (above mentioned?) order only the notes appearing above [the *sthāyī* note] should be touched.
- 27cd-28 In this way, four *tānas* should be sung in ascending order, and four *tānas* in descending order from among the *mandra* notes alone. Then the finale is performed on the (last) note sung as *sthāyī*. Thus the traditional custom <*sampradāya*> [of *sthāyī*] is demonstrated.

#### 4. Vartanī

- 29 The *sthāyī* procedure, thus concluded, is followed by *vartanī*, which is called *makariṇī* by the (common) people of this world.
- 30abc The commencement of *vartanī* is on *mandra-ṣaḍja* while the conclusion is on *madhya-ṣaḍja*.
- 30d-31ab After this occur the fourth *rāgavardhanī* and following it, the fourth *vidārī*.
- 31cd-32 This definition of *ālāpa* is common to all *rāgas*. Let the practical exponents establish in usage this definition of *ālāpa* which I have expounded on the basis of the *ālāpa* of fifty *rāgas* formulated by **Tānappa**.

#### Colophon

Thus ends the sixth chapter, **Ālāpa-Prakaraṇa** in **Caturdaṇḍīprakāśikā** [which is] the work composed at the instance of the King Acyuta Vijayarāghava by **Veṅkaṭeśvara-dīkṣita** who is the immediate younger brother of Yajñanārāyaṇa-dīkṣita, the *sāgnicitya* performer of *sarvakratu* sacrifice and who is the excellent second son of Nāgamāmbikā and Govinda-dīkṣita, the preceptor of *advaita-vidyā* and *sāgnicitya* performer of *sarvatomukha*, *atirātra* and *vājapeya* sacrifices.



## सप्तमं ठायप्रकरणम्

एवं षष्ठप्रकरणे प्रोक्तमालापलक्षणम् ।  
सप्तमेऽथ प्रकरणे ठायलक्षणमुच्यते ॥ १ ॥  
तत्तद्रागानुसारेण यत्र कुत्रापि च स्वरे ।  
स्थित्वा स्वरं तमेवाथ स्थायिनं परिकल्प्य च ॥ २ ॥  
तत्पुरोवर्तिषु चतुःस्वरेष्वथ यथाक्रमम् ।  
तत्तद्रागानुसारेणारोहे तानचतुष्टयम् ॥ ३ ॥  
अवरोहे तथा तानचतुष्टयमिति क्रमात् ।  
गीत्वा तानाष्टकं पश्चादारभ्य स्थायिनं स्वरम् ॥ ४ ॥  
यदुक्तं कञ्चिदाकल्प्य विन्यस्येन्मन्द्रषड्जके ।  
स्थायिस्थितस्य तस्यैव यदुष्वस्याभिधीयते ॥ ५ ॥  
लोके मकारिणीत्येवं संज्ञा मुक्तायिका ततः ।  
ठायसामान्यलक्ष्मेदं वेङ्कटाध्वरिणोदितम् ॥ ६ ॥  
परमो गुरुरस्माकं तानप्पाचार्यशेखरः ।  
सर्वेषामपि रागाणामेतल्लक्ष्मानुसारतः ।  
ठायान् प्रकल्पयामास लक्ष्यमस्य तदेव सः ॥ ७ ॥

इति श्रीमदद्वैतविद्याचार्यसाग्नचित्यसर्वतोमुखातिरात्रसाग्नचित्याप्तवाजपेय-याजिगोविन्ददीक्षित-  
नागमाम्बिकावरद्वितीयनन्दनस्य साग्नचित्यसर्वक्रतुयाजियज्ञनारायण-दीक्षिताव्यवहितानुजस्य  
अच्युतविजयराघवभूपालप्रेरितस्य वेङ्कटेश्वरदीक्षितस्य कृतौ चतुर्दण्डीप्रकाशिकायां सप्तमं  
ठायप्रकरणं सम्पूर्णम् ॥

## CHAPTER VII. ṬHĀYA

- 1 In this way the theory of *ālāpa* is expounded in the sixth chapter. Now in the seventh chapter, the theory of *ṭhāya* will be described.
- 2-4ab Resting on any note (whatsoever) in accordance with (the structure of) the given (relevant) *rāga* and making it the *sthāyī*, four *tānas* (in all) should be rendered on the next four (higher) notes in accordance with the [structure of that] *rāga* in the ascending order in the manner described above. Four *tānas* (are rendered on the same four notes) in the descending order (also) in the prescribed manner.
- 4cd-5ab Having sung [these] eight *tānas* in order, commencing afterwards (again) on the *sthāyī* note arbitrarily chosen as described above, medial conclusion should be made on *mandra-ṣaḍja*.
- 5cd-6ab This selfsame *yaḍupu* (= *rāgavardhanī*) residing in the *sthāyī* is popularly named *makariṇī*. After this, *muktāyī* is performed.
- 6cd This general theory of *ṭhāya* is thus expounded by **Veṅkaṭādhvarin**.
- 7abcdef Our *parama-guru* **Tānappācāryaśekhara** has composed *ṭhāyas* for all *rāgas* in accordance with this theory. The practical illustrations of this (*ṭhāya*) are these (compositions) alone.

### Colophon

Thus ends the seventh chapter, **Ṭhāya-Prakaraṇa** in the **Caturdaṇḍīprakāśikā** [which is] the work composed at the instance of the King Acyuta-Vijayarāghava by **Veṅkaṭeśvara-dīkṣita** who is the immediate younger brother of Yajñanārāyaṇa-dīkṣita, the *sāṅnicitya* performer of *sarvakratu* sacrifice and who is the excellent second son of Nāgamāmbikā and Govinda-dīkṣita, the preceptor of *advaita-vidyā* and *sāṅnicitya* performer of *sarvatomukha*, *atirātra* and *vājapeya* sacrifices.

## अष्टमं गीतप्रकरणम्

### १. गीतशब्दार्थः

एवं ठायप्रकरणे ठायाः सम्यङ्निरूपिताः ।  
अष्टमेऽथ प्रकरणे गीतजातं निरूप्यते ॥ १ ॥  
ननु गीयत इत्येवं व्युत्पत्त्याऽऽलापठाययोः ।  
प्रबन्धानां च गीतत्वमस्ति तत् किं निरूप्यते ॥ २ ॥  
इति चेदुच्यते गीतशब्दोऽयं योगतः पुनः ।  
प्रबन्धालापठायानां वाचकः स्यात्तथाऽप्यसौ ॥ ३ ॥  
रूढ्या सालगसूडाख्यगीतभेदैकवाचकः ।  
अतः सालगसूडाख्यं गीतमत्र निरूप्यते ॥ ४ ॥

### २. सालगसूडगीतम्

#### सालगशब्दनिष्पत्तिः

तत्र सालगसूडेति शब्दस्यार्थः प्रदर्श्यते ।  
सूड इत्येष देशीयशब्दो गीतकवाचकः ॥ ५ ॥  
स च सूडो द्विधा शुद्धच्छायालग इति क्रमात् ।  
तत्र ब्रूमः, प्रकरणे शुद्धसूडोऽभिधास्यते ॥ ६ ॥  
अथ च्छायालगः सूडश्छायानाम् समानता ।  
शुद्धच्छाया शुद्धसाम्यं तां छायां लगतीत्ययम् ॥ ७ ॥  
गच्छतीति यतस्तस्माच्छायालग इति स्मृतः ।  
छायालगेति शब्दापभ्रंशः सालग इत्ययम् ॥ ८ ॥  
शुद्धत्वं चात्र शास्त्रोक्तनियमेन समन्वयः ।  
एवं सालगसूडेति शब्दस्यार्थः प्रदर्शितः ॥ ९ ॥



## CHAPTER VIII. GĪTA

### 1. Meaning of 'Gīta'

- 1 Thus in the chapter on *ṭhāya*, *ṭhāyas* were well expounded. In this eighth chapter, the community of *gītas* will be described.
2. 'In the etymological derivation "that which is sung is song", there is the condition of 'being sung' in *ālāpa*, *ṭhāya* and *prabandhas*. Then what (else) will you describe [as *gīta*?']
- 3abc If so asked, [we] reply [thus]: (It is true that) the term '*gīta*' etymologically denotes *prabandha*, *ālāpa* and *ṭhāya* [also];
- 3d-4 Even so, it connotes in popular usage only the [particular] variety of songs called *sālagasūḍa*. So the songs <*gīta*> called *sālagasūḍa* will be described here [in this chapter].

### 2. *Sālagasūḍa-gīta*: Derivation of the term '*sālagasūḍa*'

- 5 In this connection, therefore, the meaning of the word '*sālagasūḍa*' will be explained. This term '*sūḍa*' is dialectal/provincial [in origin] and denotes song.
- 6 Such *sūḍa* is twofold viz. *śuddha* and *chāyālaga*, in order. In this connection, we say: *śuddha-sūḍa* will be elucidated in a (later, appropriate) chapter.
- 7abc Now *chāyālaga-sūḍa* (will be taken up). *Chāyā* (lit. shade) means similitude. *Śuddhacchāyā* is similitude with *śuddha* (unmodified *gīta*).
- 7d-8 Because it clings closely to such *chāyā* <*chāyām lagati*> and because '*lagati*' means 'to enter into', it is known as *chāyālaga*. The self same '*chāyālaga*' becomes '*sāлага*' by phonetic corruption.
- 9 Here 'unmodified state' <*śuddhatva*> means (strict) accordance with theoretical prescription. In this way the meaning of the term '*sālagasūḍa*' is shown.

### ३. सालगसूडगीतानां लक्षणानि

स च सालगसूडाख्यो ध्रुवादिः सप्तधा मतः ।  
आद्यो ध्रुवस्ततो मट्टः प्रतिमट्टो निःसारुकः ॥ १० ॥  
अट्टतालस्ततो रास एकतालीति च क्रमात् ।

#### (i) ध्रुवः

तत्रापि प्रथमोद्दिष्टध्रुवलक्षणमुच्यते ॥ ११ ॥  
आदौ खण्डद्वयं कार्यं भिन्नमात्वेकधातुकम् ।  
तत्खण्डद्वयमुद्ग्राहो विज्ञेयस्तदनन्तरम् ॥ १२ ॥  
उद्ग्राहस्वरतः किञ्चिदुच्चस्वरसमन्वितम् ।  
खण्डं कुर्यादिदं खण्डत्रयं द्विर्गेयमिष्यते ॥ १३ ॥  
ततो द्विखण्ड आभोगः स्तुत्यनामाङ्कितः स्मृतः ।  
उच्चस्वरैकखण्डः स्यादाभोग इति केचन ॥ १४ ॥  
उद्ग्राहस्याद्यखण्डे च न्यासो यत्र स तु ध्रुवः ।  
तं च ध्रुवं द्व्यष्टविधं वदन्ति भरतादयः ॥ १५ ॥  
एकादशाक्षरात् खण्डादेकैकाक्षरवर्धितैः ।  
खण्डैर्ध्रुवा द्व्यष्टविधाः षड्विंशत्यक्षरावधि ॥ १६ ॥  
जयन्तः शेखरोत्साहौ ततो मधुरनिर्मलौ ।  
कुन्तलः कोमलश्चारो नन्दनश्चन्द्रशेखरः ॥ १७ ॥  
कामदो विजयाख्यश्च कन्दर्पो जयमङ्गलः ।  
तिलको ललितश्चेति संज्ञास्तेषां क्रमादिमाः ॥ १८ ॥  
आदितालेन शृङ्गारो जयन्तो (१) गीयते बुधैः ।  
शेखरो (२) गीयते वीरे रसे निःसारुतालतः ॥ १९ ॥  
उत्साहः (३) प्रतिमट्टेन हास्ये तालेन गीयते ।  
मधुरो (४) भोगदो गेयः करुणे हयलीलया ॥ २० ॥  
क्रीडातालेन शृङ्गारे गीयते निर्मलो (५) ध्रुवः ।  
लघुशेखरतालेन कुन्तलो (६) गीयतेऽद्भुते ॥ २१ ॥  
कोमलो (७) विप्रलम्भे च झम्पतालेन गीयते ।  
हर्षदो गीयते चारो (८) वीरे निःसारुतालतः ॥ २२ ॥

### 3. Characteristics of Sālagasūḍa-gītas

- 10-11ab Such *sālagasūḍa* is opined to be sevenfold: the first is *dhruva*, next, *matṭha*, *pratimatṭha*, *niḥsāruka*, *aṭṭatāla*, then *rāsa* and *ekatālī*, in this order.

#### (i) Dhruva

- 11cd Amongst these, *dhruva* which is first listed, will be now elucidated.  
 12 First of all, two segments having different words but the same music should be performed. This pair of segments is to be understood as *udgrāha*.  
 13 A [third] segment, somewhat higher in pitch than the pitch of the *udgrāha* is executed. This trio of segments is prescribed to be sung twice.  
 14 Then a two-segmented *ābboga* (finale) is said to consist of the name-mark of the lauded person (=patron). Some opine that the *ābboga* consists of a single segment in high notes.  
 15 Conclusion is on the first segment of *udgrāha*; wherein this is so, it is *dhruva* (*sālagasūḍa-gīta*). **Bharata** and others aver sixteen kinds of *dhruva*.  
 16 With segments in which the number of syllables (per segment) is increased one by one from eleven to twenty-six, the *dhruvas* are of sixteen varieties.  
 17-18 *Jayanta*, *śekhara*, *utsāha*, then *madhura*, *nirmala*, *kuntala*, *komala*, *cāra*, *nandana*, *candraśekhara*/ *kāmada*, *vijaya*, *kandarpa*, *jayamaṅgala*, *tilaka* and *lalita* - these are their names respectively.  
 19ab **Jayanta (1)** is sung in *ādi-tāla* and erotic sentiment by the learned.  
 19cd **Śekhara (2)** is sung in *niḥsāru-tāla* and heroic sentiment.  
 20ab **Utsāha (3)** is sung in *pratimatṭha-tāla* and comic (sentiment).  
 20cd **Madhura (4)** which bestows enjoyment, should be sung in *bayaḷilā(tāla)* and pathetic sentiment.  
 21ab **Nirmala (5)** *dhruva* is sung in *krīḍā-tāla* and erotic (sentiment).  
 21cd **Kuntala (6)** is sung in *laghuśekhara-tāla* and marvellous (sentiment).  
 22ab **Komala (7)** is sung in *jbhampā-tāla* and in (jilted/deceived) love in separation.



नन्दनो (९) वीरशृङ्गारे त्वेकतालेन गीयते ।  
 वीरे हास्ये च शृङ्गारे प्रतिमट्टेन गीयते ॥ २३ ॥  
 अभीष्टफलदः श्रोतृगातृणां चन्द्रशेखरः (१०) ।  
 प्रतिमट्टेन शृङ्गारे गातव्यः कामद(११)ध्रुवः ॥ २४ ॥  
 हास्ये द्वितीयतालेन गायन्ति विजय(१२) ध्रुवम् ।  
 कन्दर्पो (१३) हास्यशृङ्गारकरुणेष्वदितालतः ॥ २५ ॥  
 क्रीडातालेन शृङ्गारे गातव्यो जयमङ्गलः (१४) ।  
 तिलको (१५) वीरशृङ्गारे त्वेकतालया प्रगीयते ॥ २६ ॥  
 प्रतिमट्टेन शृङ्गारे गीयते ललित(१६)ध्रुवः ।  
 स्याद्वर्णनियमः सर्वखण्डे खण्डद्वये यथा ॥ २७ ॥

(ii) मट्टः

इति ध्रुवं निरूप्याथ मट्टलक्षणमुच्यते ।  
 यतिद्वयं वैकयतिर्यत्रोद्ग्राहाख्यखण्डके ॥ २८ ॥  
 ध्रुवखण्डं ततस्तच्च द्विवारं गेय इष्यते ।  
 तद् गीत्वा ध्रुवमागत्य चाभोगो गीयते सकृत् ॥ २९ ॥  
 ध्रुवे न्यासस्ततः प्रोक्तः स मट्टो मट्टतालकः ।  
 जयप्रियो मङ्गलश्च सुन्दरो वल्लभस्तथा ॥ ३० ॥  
 कलापः कमलश्चेति षड् भेदा मट्टके मताः ।  
 षट् प्रकारो मट्टतालस्तेन गीतिश्च विद्यते ॥ ३१ ॥  
 वीरे जयप्रियो (१) गेयो मट्टेन जगणात्मना ।  
 आद्यन्तयोर्लघुर्मध्ये गुरुश्चेज्जगणः स्मृतः ॥ ३२ ॥  
 गेयो भगणमट्टेन शृङ्गारे मङ्गला(२)भिधः ।  
 आदौ गुरुर्लघुद्वन्द्वं पश्चाच्चेद्भगणः स्मृतः ॥ ३३ ॥  
 युक्तः सगणमट्टेन शृङ्गारे सुन्दरो (३) मतः ।  
 आदौ लघुद्वयं चान्ते गुरुश्चेत् सगणो मतः ॥ ३४ ॥

- 22cd **Cāra (8)**, which bestows joy is sung in *niḥsāru-tāla* and heroic (sentiment).
- 23ab **Nandana (9)** is sung in *ekatāla* and heroic-erotic (sentiment).
- 23cd-24ab **Candraśekhara (10)** which bestows fruition of desires on both listeners and singers, is sung in *pratimaṭṭha-tāla* and heroic, comic and erotic (sentiments).
- 24cd **Kāmada (11)** *dhruva* should be sung in *pratimaṭṭha-tāla* and erotic (sentiment).
- 25ab [Experts in *sālagasūḍas*] sing **Vijaya (12)** *dhruva* in *dvitīya-tāla* and comic (sentiment).
- 25cd **Kandarpa (13)** [is sung] in *āditāla* and comic, erotic and pathetic (sentiments).
- 26ab **Jayamaṅgala (14)** should be sung in *krīḍā-tāla* and erotic (sentiment).
- 26cd **Tilaka (15)** is sung in *ekatālī- [tāla]* and heroic-erotic (sentiment).
- 27ab **Lalita (16)** *dhruva* is sung in *pratimaṭṭha [tāla]* and erotic (sentiment).
- 27cd The rule in respect of [number of] syllables applies to all segments as in the (? or only to the initial) two segments as (prescribed for *jayanta* etc. varieties).

### (ii) Maṭṭha

- 28ab Having elucidated the *dhruva*, now the characteristics of *maṭṭha* will be described.
- 28cd-30ab There are two caesuras or one caesura in the segment called *udgrāha*; then [occurs] the *dhruva* segment and [all] this is prescribed to be sung twice; having sung this, [when] *dhruva [dhātu]* is reached, *ābhoga* is sung once and conclusion is made on *dhruva [dhātu]*; [where it is sol], it is *maṭṭha [gīta]*, which is] sung to *maṭṭha-tāla*.
- 30cd-31ab *Jayapriya*, *maṅgala*, *sundara*, *vallabha*, *kalāpa* and *kamala* - these are said to be six varieties of *maṭṭha*.
- 31cd *Maṭṭha-tāla* is of six kinds and (hence) the *gīta* (also) appears (in six varieties, each being set to a *maṭṭha-tāla* variety).
- 32 **Jayapriya (1)** should be sung in *ja-gaṇa maṭṭha-tāla* and heroic (sentiment). If there is a *laghu* at the beginning and end, with a *guru* in between, it is said to be *ja-gaṇa*.
- 33 **Maṅgala (2)** named [*maṭṭha-gīta*] is sung in *bha-gaṇa-maṭṭha-tāla* and erotic sentiment. If there is a *guru* in the beginning and then a pair of *laghus*, it is said to be *bha-gaṇa*.
- 34 **Sundara (3)** is said to be set to *sa-gaṇa-maṭṭha-tāla* in erotic (sentiment). If there are two *laghus* in the beginning and a *guru* at the end, it is said to be *sa-gaṇa*.

ज्ञेयो रगणमट्टेन वल्लभः (४) करुणे रसे ।  
 आद्यन्तयोर्गुरुर्मध्ये लघुश्चेद्रगणो मतः ॥ ३५ ॥  
 विरामान्तेन नगणे मट्टतालेन गीयते ।  
 हास्ये रसे कलापाख्यः (५) कमल(६)स्त्वद्भुते रसे ॥ ३६ ॥  
 विरामान्तद्रुतद्वन्द्वोपरिलघ्वात्तमट्टतः ।  
 नगणस्त्रिलघुः प्रोक्त इति मट्टो निरूपितः ॥ ३७ ॥

### (iii) प्रतिमट्टः

अथोद्देशक्रमेणैव प्रतिमट्टो निरूप्यते ।  
 मट्टवत् प्रतिमट्टस्य लक्ष्मोद्ग्राहादिके मतम् ॥ ३८ ॥  
 प्रतिमट्टाभिधस्तालविशेषोऽत्र प्रकीर्तितः ।  
 प्रतिमट्टश्चतुर्धा स्यादमरस्तारसंज्ञितः ॥ ३९ ॥  
 विचारः कुन्तनामा चेत्येतेषां लक्षणं ब्रुवे ।  
 अमरो (१) गुरुणैकेन शृङ्गारे गीयते रसे ॥ ४० ॥  
 विरामान्तद्रुतद्वन्द्वाल्लघुद्वन्द्वेन गीयते ।  
 ताराख्यः (२) प्रतिमट्टोऽसौ रसयोर्वीररौद्रयोः ॥ ४१ ॥  
 लघुत्रयाद् विरामान्ताद् विचारः (३) करुणे भवेत् ।  
 विराममध्यकलघुत्रयात् कुन्तो (४) ऽद्भुते स्मृतः ॥ ४२ ॥

### (iv) निःसारः

प्रतिमट्टं निरूप्यैवं निःसारोर्लक्षणं ब्रुवे ।  
 बद्धा निःसारतालेन निःसाररिति कीर्तिता ॥ ४३ ॥  
 वैकुन्दानन्दकान्तारसमरा वाञ्छितस्तथा ।  
 विशालश्चेति निःसारगीतभेदाः षडीरिताः ॥ ४४ ॥  
 द्रुतद्वन्द्वोपरिलघुद्वन्द्वाद् वैकुन्द (१) उच्यते ।  
 भवेदानन्द आनन्दो (२) विरामान्तद्रुतद्वयात् ॥ ४५ ॥  
 विप्रलम्भे तु कान्तारो (३) लघुना गुरुणा स्मृतः ।  
 लघुद्वयाद्विरामान्तात् समरो (४) नाम कीर्तितः ॥ ४६ ॥



- 35 **Vallabha (4)** should be understood as [sung] with *ra-gaṇa maṭṭha* [*tāla*] and pathetic sentiment. If there is *guru* at the beginning and end with *laghu* in between it is said to be *ra-gaṇa*.
- 36abc **Kalāpa (5)** is sung in *maṭṭha-tāla* with *na-gaṇa* ending in *virāma* to the comic sentiment.
- 36cd-37ab **Kamala (6)** is [sung] in *maṭṭha-tāla* possessed of *laghu* after a pair of *drutas* ending in *virāma*, in the marvellous sentiment.
- 37cd *Nagaṇa* is said to consist of three *laghus*. Thus *maṭṭha* [*gīta*] is described (so far).

### (iii) Pratimaṭṭha

- 38-39ab Now, following the same order of listing, *pratimaṭṭha* will be expounded. The characteristics of *pratimaṭṭha* such as *udgrāha* etc. are as in *maṭṭha* but the use of the *tāla* called *pratimaṭṭha* is specially prescribed here.
- 39cd-40ab *Pratimaṭṭha* (*gīta*) is of four kinds viz. *amara*, *tāra*, *vicāra* and *kunta*. I shall elucidate their characteristics.
- 40cd **Amara (1)** is sung in a (*tāla* consisting of a) single *guru* in the erotic sentiment.
- 41 *Pratimaṭṭha* called **tāra (2)** is sung in [a *tāla* consisting of] a pair of *laghus* following a pair of *drutas* ending in *virāma* in the heroic and terrible sentiments.
- 42ab **Vicāra (3)** is sung in [a *tāla* consisting of] three *laghus* ending in *virāma* in the pathetic sentiment.
- 42cd **Kunta (4)** is said to be [sung] in [a *tāla* consisting of] three *laghus* the middle of which has *virāma*, in the marvellous (sentiment).

### (iv) Niḥsāru

- 43 Having described *pratimaṭṭha* so, I shall [now] expound *niḥsāru*. *Niḥsāru* is said to be composed in *niḥsāru-tāla*.
- 44 *Vaikunda*, *ānanda*, *kāntāra*, *saṃara*, *vāñchita* and *viśāla* are said to be the six varieties of *niḥsāru-gīta*.
- 45ab **Vaikunda (1)** is said to be [set] in [a *tāla* consisting of] two *drutas* followed by two *laghus*.
- 45cd **Ānanda (2)** is [composed] in [a *tāla* consisting of] two *drutas* ending in *virāma* and in ecstatic joy <*ānanda*>.
- 46ab **Kāntāra (3)** is said to be [composed] in [a *tāla* consisting of] a *laghu* and *guru* in disappointed/deceived love in separation.

लघुद्वयाद्द्रुतद्वन्द्वाद् वाञ्छितः (५) कथ्यते बुधैः ।  
लघुद्रुतद्वये पुनर्लघुभिः स्याद् विशालकः (६) ॥ ४७ ॥

(v) अट्टतालः

निःसारकं निरूप्यैवमट्टतालोऽभिधीयते ।  
अट्टतालेन संयुक्तमट्टतालं प्रचक्षते ॥ ४८ ॥  
निःशङ्कः शङ्खशीलौ च चारोऽथ मकरन्दकः ।  
विजयश्चेति षड् भेदानट्टताले प्रचक्षते ॥ ४९ ॥  
लगुरुभ्यां द्रुतद्वन्द्वान्निःशङ्को (१) विस्मये भवेत् ।  
लघोर्द्रुतद्वयेन स्याच्छङ्खः (२) शृङ्गारवीरयोः ॥ ५० ॥  
शान्ते शीलो (३) विरामान्ताद्द्रुतद्वन्द्वाल्लघोर्भवेत् ।  
द्रुतद्वन्द्वोपरि लघुगुरुभ्यां चार (४) ईरितः ॥ ५१ ॥  
मकरन्दो (५) द्रुतद्वन्द्वानन्तरं गुरुणा स्मृतः ।  
विजयस्तु (६) द्रुतद्वन्द्वानन्तरं लघुना स्मृतः ॥ ५२ ॥

(vi) रासः

इत्यट्टतालः कथितो रासकोऽथ निरूप्यते ।  
निबद्धो रासतालेन रासकः स चतुर्विधः ॥ ५३ ॥  
विनोदो वरदो नन्दः कम्बुजश्चेत्यनुक्रमात् ।  
आलापान्ताद् ध्रुवपदाद् विनोदः (१) कौतुके स्मृतः ॥ ५४ ॥  
ध्रुवादालापमध्यात्तु वरदो (२) देवतास्तुतौ ।  
खण्डमाद्यं द्विखण्डस्योद्ग्राहस्यालापनिर्मितम् ॥ ५५ ॥  
यस्यासौ रासको नन्दो (३) गीयतेऽद्भुत एव सः ।  
आलापादेर्ध्रुवपदात् कम्बुजः (४) करुणे भवेत् ॥ ५६ ॥  
सर्वेषु रासकेष्वेषु द्विखण्डोद्ग्राहकल्पना ।

- 46cd **Samara (4)** is said to be [composed] in [a *tāla* consisting of] two *laghus* ending in *virāma*.  
 47ab **Vāñchita (5)** is described by the learned [as composed] in [a *tāla* consisting of] two *laghus* followed by two *laghus*.  
 47cd **Viśāla (6)** occurs, again in [a *tāla* consisting of] *laghu*, two *drutas* and a *laghu*.

(v) **Aṭṭatāla**

- 48 *Niḥsāru* having been so described, *aṭṭatāla* will [now] be delineated. *Aṭṭatāla (gīta)* is said to be [set] in *aṭṭatāla*.  
 49 *Niḥśaṅka*, *śaṅkha*, *śīla*, *cāra*, *makaranda* and *vijaya* are mentioned as the six varieties of *aṭṭatāla (gīta)*.  
 50ab **Niḥśaṅka (1)** occurs in [a *tāla* consisting of] *laghu*, *guru* and two *drutas* and in (the sentiment of) wonder.  
 50cd **Śaṅkha (2)** is [composed] in [a *tāla* consisting of] *laghu* and two *drutas* and in erotic and heroic [sentiments].  
 51ab **Śīla (3)** occurs in [a *tāla* consisting of] two *drutas* ending in *virāma* followed by a *laghu* and in [the sentiment of] peace.  
 51cd **Cāra (4)** is said to be [set] in [a *tāla* consisting of] two *drutas* followed by *laghu* and *guru*.  
 52ab **Makaranda (5)** is said to be [set] in [a *tāla* consisting of] a *guru* after two *drutas*.  
 52cd **Vijaya (6)** is said to be [set] in [a *tāla* consisting of] a *laghu* after two *drutas*.

(vi) **Rāsa**

- 53-54ab Thus *aṭṭatāla* is described (so far). Now *rāsaka* will be elucidated. *Rāsaka* is composed in *rāsa-tāla*; it is of four kinds viz. *vinoda*, *varada*, *nanda* and *kambuja*, in order.  
 54cd **Vinoda (1)** is said to be [composed] with *dhruvapada* ending in *ālāpa*, in [themes of] vehement desire/curiosity.  
 55ab **Varada (2)** is employed in the praise of God with *ālāpa* in the middle of *dhruva-pada*.  
 55cd-56ab Wherein the first of two segments constituting *udgrāha* is composed in *ālāpa*, it is **nanda (3)** *rāsaka* [which is] sung to [themes of] marvellous [sentiment].  
 56cd **Kambuja (4)** occurs with *ālāpa* at the beginning of *dhruva-pada* and in pathetic [sentiment].



## (vii) एकताली

इत्युक्त्वा रासकं गीतमेकताली निरूप्यते ॥ ५७ ॥  
 एकताली भवेदेकताल्या, सा च त्रिधा स्मृता ।  
 रमा च चन्द्रिका तद्वद् विपुलेत्यथ लक्षणम् ॥ ५८ ॥  
 सकृद् द्वियतिरुद्ग्राहोऽन्तरस्त्वक्षरनिर्मितः ।  
 यस्यामसौ रमा (१) नाम प्रथमो भेद इष्यते ॥ ५९ ॥  
 उद्ग्राहो द्विदलो यस्यामालापरचितोऽन्तरः ।  
 एकताली चन्द्रिका (२) सा द्वितीयो भेद इष्यते ॥ ६० ॥  
 आलापपूर्वकोद्ग्राहा विपुला (३) ख्यैकतालिका ।  
 आलापो गमकालप्तिरक्षरैर्वर्जिता मता ।  
 सप्त सालगसूडानामिति लक्षणमीरितम् ॥ ६१ ॥

इति श्रीमदद्वैतविद्याचार्यसाग्नचित्यसर्वतोमुखातिरात्रसाग्नचित्याप्तवाजपेय-याजिगोविन्ददीक्षित-  
 नागमाम्बिकावरद्वितीयनन्दनस्य साग्नचित्यसर्वक्रतुयाजियज्ञनारायण-दीक्षिताव्यवहितानुजस्य  
 अच्युतविजयराघवभूपालप्रेरितस्य वेङ्कटेश्वरदीक्षितस्य कृतौ चतुर्दण्डीप्रकाशिकायां अष्टमं  
 गीतप्रकरणं सम्पूर्णम् ॥

57ab In all these *rāsakas*, *udgrāha* is composed in two segments.

### (vii) Ekatālī

57cd *Rāsaka-gīta* being described so (far), *ekatālī* will be (now) expounded.

58 *Ekatālī* is [composed] in *ekatālī* [*tāla*]. It is said to be of three kinds viz. *ramā*, *candrikā* and *vipulā*. Now, their characteristics [will be elucidated].

59 Wherein the *udgrāha* consisting of two caesuras is [sung] once and its *antara* is composed of [word-]syllables, it is said to be the first variety [of *ekatālī*] called **ramā (1)**.

60 The second *ekatālī* variety is said to be **candrikā (2)** in which the *udgrāha* is of two segments and *antara* is composed in *ālāpa*.

61 *Ekatālī* called **vipulā (3)** has *ālāpa* preceding *udgrāha*. *Ālāpa* here means *gamakālapti*, which is bereft of syllabic content. The theory of seven *sālagasūḍas* is expounded (so far).

### Colophon

Thus ends the eighth chapter, **Gīta-Prakaraṇa** in the **Caturdaṇḍiprakāśikā**, [which is] the work composed at the instance of King Acyuta-Vijayarāghava by **Veṅkaṭeśvara-dīkṣita** who is the immediate younger brother of Yajñanārāyaṇa-dīkṣita, the *sāgnicitya* performer of *sarvakratu* sacrifice and who is the excellent second son of Nāgamāmbikā and Govinda-dīkṣita, the preceptor of *advaita-vīdyā* and *sāgnicitya* performer of *sarvatomukha*, *atirātra* and *vājapeya* sacrifices.

## नवमं प्रबन्धप्रकरणम्

### १. प्रबन्धशब्दनिरुक्तिः

एवं गीतप्रकरणे गीतं सम्यङ् निरूपितम् ।  
नवमेऽथ प्रकरणे प्रबन्धोऽयं निरूप्यते ॥ १ ॥  
ननु प्रबध्यत इति व्युत्पत्त्या नास्ति भिन्नता ।  
गीतप्रबन्धयोस्तस्मात् पृथक् प्रकरणं वृथा ॥ २ ॥  
उच्यते, षड्भिरङ्गैश्च चतुर्भिर्धातुभिश्च यः ।  
निबद्धः स्वरसन्दर्भस्तस्मिन्नेव हि भूरिशः ॥ ३ ॥  
प्रबन्ध इति लोकानां व्यवहारो निरीक्ष्यते ।  
अतः प्रबन्धशब्दोऽत्र निरूढः पङ्कजादिवत् ॥ ४ ॥  
गीतप्रबन्धयोरेवं भेदो यदि न कल्प्यते ।  
कुतः सिद्ध्येच्चतुर्दण्डी कुतो गोपालनायकः ॥ ५ ॥  
प्रयुक्तं तु चतुर्दण्डीत्यतो गीतप्रबन्धयोः ।  
भेदात् पृथक् प्रकरणं प्रबन्धार्थं प्रवर्तते ॥ ६ ॥  
निबद्धः षड्भिरङ्गैश्च चतुर्भिर्धातुभिश्च यः ।  
स्वरौघः स प्रबन्धः स्यादित्युक्तं तत्र कानि तु ॥ ७ ॥

### २. अङ्गानि

षडङ्गानीति चेद् ब्रूमः, स्वरश्च विरुदं पदम् ।  
तेनकः पाटतालौ वेत्येतान्यङ्गानि षट् पुनः ॥ ८ ॥  
प्रबन्धस्याङ्गिनो ज्ञेयान्यन्यद् रत्नाकरे स्फुटम् ।  
तत्र स्वरास्तु षड्जाद्याः शब्दा ध्वन्यात्मका इति ॥ ९ ॥



## CHAPTER IX. PRABANDHA

### 1. Meaning of Prabandha

- 1 Thus *gīta* has been fully elucidated in the chapter on *gītas*. Now, in this chapter *prabandha* (musical composition) will be elucidated.
- 2 'There is no difference between *gīta* and *prabandha* according to the (common etymological) derivation: that which is composed is composition; so a separate chapter (on *prabandha*) is a waste.'
- 3-4ab [If so objected] it will be explained: A melodic situation which is composed in six components (*aṅga*) and four elements (*dhātu*) alone is observed to be transacted, by and large, as '*prabandha*' in the world.
- 4cd Therefore the word '*prabandha*' is settled in usage like [the word] *paṅkaja* (= 'lotus' in both conventional and etymological connotation).
- 5 If a distinction is not thus construed between *gīta* and *prabandha*, wherefore the term '*caturdaṇḍī*' and whence **Gopālanāyaka**?
- 6 The *caturdaṇḍī* is [after all] employed (in the world in both word and content). Because of such distinction between *gīta* and *prabandha*, a separate chapter is (set apart) for *prabandha*.
- 7abc *Prabandha* is said to be that melodic flow which is set to six (textual) components and four (musical) elements.

### 2. Components (Aṅgas)

- 7d-9ab If it is asked: [which are these] six components (aṅgas) ? We shall explain: *svara*, *biruda*, *pada*, *tenaka*, *pāṭa*, *tāla* - these six, again, should be understood as the components of *prabandha*. The rest [is to be studied] in **(Saṅgīta)ratnākara**.

स्वरप्रकरणे प्रोक्तं प्रबन्धाङ्गस्वरास्त्वह ।  
 सरिगाद्याः सप्त वर्णाः षड्जादिध्वनिवाचकाः ॥ १० ॥  
 स्वराभिव्यक्तिसंयुक्ताः स्वरशब्देन कीर्तिताः ।  
 सम्बुद्ध्यन्तपदैरेव नेतुर्यदुपबद्ध्यते ॥ ११ ॥  
 वर्णनं धैर्यशौर्यादेर्विरुदं नाम तन्मतम् ।  
 क्रियाकारकसम्बन्धरूपेण यदि बद्ध्यते ॥ १२ ॥  
 तदेव धैर्यशौर्यादेर्वर्णनं तत्पदं स्मृतम् ।  
 अतो न सङ्कराशङ्का विरुदस्य पदस्य च ॥ १३ ॥  
 तेनको नाम तेनेति शब्दस्य विकृतिर्भवेत् ।  
 विकृतत्वं च भाण्डीरभाषयाऽस्य समागतम् ॥ १४ ॥  
 सोऽयं तेनेति शब्दश्च तच्छब्दोपनिबन्धनः ।  
 तच्छब्दश्च भवेन्नित्यकल्याणब्रह्मवाचकः ॥ १५ ॥  
 ॐ तत्सदिति निर्देशात् तत्त्वमस्यादि वाक्यतः ।  
 तथा च यत्प्रबन्धेषु तेन तेनेति दृश्यते ॥ १६ ॥  
 तस्यायमर्थस्तेनायं ब्रह्मणा मङ्गलात्मना ।  
 प्रबन्धे लक्षित इति, पाटो वाद्याक्षरोत्करः ॥ १७ ॥  
 रुद्रवीणासमुद्भूताः पाटास्तकतनादयः ।  
 शङ्खादिमुखवाद्योत्थाः पाटास्थुलथुगादयः ॥ १८ ॥  
 उरोवाद्यभवाः पाटा धिंतधिंतकिणादयः ।  
 एवमन्येऽपि विज्ञेयाः पाटा लक्ष्यानुसारतः ॥ १९ ॥  
 तालस्तालप्रकरणे सप्रपञ्चोऽभिधास्यते ।  
 इत्यङ्गानि षडुक्तानि निरूप्यन्तेऽथ धातवः ॥ २० ॥

### ३. धातवः

धातुर्नाम प्रबन्धस्यावयवः, स चतुर्विधः ।  
 उद्ग्राहः प्रथमस्तत्र ततो मेलापकध्रुवौ ॥ २१ ॥  
 आभोगश्चेत्यथैतेषां क्रमाल्लक्षणमुच्यते ।  
 प्रबन्धस्यादिमो भाग उद्ग्राहः परिकीर्तितः ॥ २२ ॥

- 9cd-11ab Of these, *svaras* are said to be the (unsyllabled) sounds <dhvani> of the tones *ṣaḍja* etc.; these are explained in the chapter on *svara*. Here, in the present context, *svaras* as components of *prabandhas* mean the seven syllables *sa*, *ri*, *ga* etc. which denote the notes viz. *ṣaḍja* etc. which possess the expressive power of the tones; these are called *svaras*.
- 11cd-12ab That which is composed in words in the vocative case alone and describes the valour, heroism etc. [of the hero] is said to be named *biruda*.
- 12cd-13 If the selfsame description of valour, heroism etc. is governed by verb [and its] grammatical relations (viz. case endings of other terms i.e. syntactical rules) then it is said to be *pada*. So, there is (no room for a) doubt that *biruda* and *pada* are contaminated (with each other in meaning).
- 14 'Tenaka' is a modification of the word 'tena'; such modification is encountered in the *bhāṇḍīra* language.
- 15-16ab This word, *tena* is derived from the term 'tat'; the word 'tat' expresses the ever auspicious *brahman* in accordance with the [authoritative] direction [in the *Bhagavadgīta*] 'om tat sat' [Om, *tat* and *sat* are three synonymous terms for *brahman*] and [Upaniṣadic] statements such as 'tat tvam asi' ['thou art that'].
- 16cd-17c So, wherever (the words) *tena*, *tena* are found in a *prabandha*, the meaning is: 'with that auspicious *brahman* is this *prabandha* marked (i.e. described)'.
- 17d-18 *Pāṭa* is the group of instrumental syllables. The instrumental sounds 'taka', 'tana' etc. originate from the *rudra-vīṇā*; instrumental sounds 'thula', 'thuga' etc. are born from mouth-(blown)instruments such as the conch.
- 19 Instrumental sounds such as 'dbim', 'tadhim', 'takiṇa' etc. are born from chested (percussive) instruments; others (instrumental sounds) should be similarly understood in accordance with empirical usage.
- 20abc *Tāla* will be delineated in detail in the [tenth] chapter on *tāla*. Thus the six components are described.

### 3. Elements (Dhātu)

- 20d-22ab Now the *dhātus* will be defined. *Dhātu* means an organ of *prabandha*. It is of four kinds— *udgrāha* is the first; then *melāpaka* and *dhruva* and *ābhoga*. Now their characteristics will be elucidated in [the same] order.



आदावुद्गृह्यते गीतमनेनाऽऽरभ्यते यतः ।  
 मिथो मेलनहेतुत्वादुद्ग्राहध्रुवयोर्द्वयोः ॥ २३ ॥  
 मेलापकः प्रबन्धस्य द्वितीयो भाग उच्यते ।  
 ध्रुवत्वाद् ध्रुवसंज्ञस्तु तृतीयोऽवयवः स्मृतः ॥ २४ ॥  
 प्रबन्धस्य यदाभोगं परिपूर्तिं करोति तत् ।  
 आभोगः, स प्रबन्धस्य तुरीयावयवः स्मृतः ॥ २५ ॥  
 ध्रुवाऽऽभोगान्तरे जातो यतस्तेनान्तराभिधः ।  
 पञ्चमोऽप्यपरो धातुर्यद्यप्यस्ति तथाऽप्यसौ ॥ २६ ॥  
 गीतेष्वेव परं दृष्टस्त्रिखण्डेष्वेव तेष्वपि ।  
 उपयुक्ताः प्रबन्धस्य चत्वारो धातवस्ततः ॥ २७ ॥  
 षडङ्गैर्लक्षितैरिति चतुर्भिर्धातुभिश्च यः ।  
 निबद्धः स्वरसन्दर्भः स प्रबन्ध इति स्थितम् ॥ २८ ॥

#### ४. जातयः

स च पञ्चविधः प्रोक्तो मेदिनीजातिमानथ ।  
 आनन्दिनीजातिमांश्च दीपनीजातिमांस्तथा ॥ २९ ॥  
 भावनीजातिमांश्चाथ तारावल्याख्यजातिमान् ।  
 तत्र स्वरादिभिः षड्भिरङ्गैर्युक्ता तु मेदिनी ॥ ३० ॥  
 अङ्गपञ्चकसंयुक्ता जातिरानन्दिनी स्मृता ।  
 चतुरङ्गयुता जातिर्दीपनीति प्रकीर्तिता ॥ ३१ ॥  
 अङ्गत्रयवती जातिराख्याता भावनी बुधैः ।  
 जातिरङ्गद्वयोपेता तारावल्याभिधीयते ॥ ३२ ॥  
 एकाङ्गसङ्गता जातिर्न निबन्धेषु विद्यते ।  
 एताभिर्जातिभिर्युक्ता ये प्रबन्धास्तु पञ्चभिः ॥ ३३ ॥  
 ते तत्तज्जातिमत्संज्ञां भजन्तीति व्यवस्थितिः ।  
 परित्यक्ताङ्गनामानि पञ्चाङ्गाद्यासु जातिषु ॥ ३४ ॥  
 तत्तज्जातिप्रबन्धानां लक्षणेषु प्रचक्ष्महे ।

- 22cd-23ab The commencing part of a *prabandha* is called *udgrāha* because from this the *prabandha* rises forth i.e. the song is begun with it.
- 23cd-24ab Because it is the cause of mutual conjunction of both *udgrāha* and *dhruva*, the second part of *prabandha* is said to be *melāpaka*.
- 24cd The third organ is said to be *dhruva* because of its constancy (i.e. indispensability).
- 25 That which executes *ābhoga* i.e. completion of *prabandha* is *ābhoga*; it is the fourth organ of *prabandha*.
- 26-27ab There is however another, a fifth element named *antara*, so called because it appears in between *dhruva* and *ābhoga*; even so, it is found used only in the three segmented *gītas*.
- 27cd [Thus only] four *dhātus* are used [by and large] in *prabandha*.
- 28 It is generally accepted that a melodic situation which is composed of the six *aṅgas*(components) and four *dhātus*(elements) described in this manner is *prabandha*.

#### 4. Classes of Prabandha

- 29-30ab It is said to consist of five classes: of the *medinī* class, of the *ānandinī* class, similarly of the *dīpanī* class, of the *bhāvanī* class and of the class named *tārāvalī*.
- 30cd Among these, that which consists of (all) six components such as *svara* is *medinī*.
- 31 *Ānandinī* class [*prabandha*] is said to consist of five components. *Dīpanī* class is said to consist of four components.
- 32-33ab The class [of *prabandhas*] possessed of three components is declared by the learned as *bhāvanī*. The class [of *prabandhas*] with two components is named *tārāvalī*. A class possessed of a single component does not occur in musical compositions.
- 33cd-35ab The *prabandhas* partaking of these five classes take the name of the respective class; we shall (merely) indicate, in the definitions of the respective five component etc. class of *prabandhas*, the names of the omitted components.

### ५. प्रबन्धत्रैविध्यम्

पुनः प्रबन्धस्त्रिविधो मतङ्गाद्यैरुदीरितः ॥ ३५ ॥  
 द्विधातुकस्त्रिधातुश्च चतुर्धातुरिति क्रमात् ।  
 अत्र साङ्गीतिकैरेषा परिभाषाऽवधार्यताम् ॥ ३६ ॥  
 प्रबन्धमात्र उद्ग्राहध्रुवौ द्वौ नियतौ स्मृतौ ।  
 विनोद्ग्राहं प्रबन्धस्यारम्भ एव न सम्भवेत् ॥ ३७ ॥  
 ध्रुवत्वमेव नास्त्येतद् ध्रुवस्य च विवर्जने ।  
 एवंस्थिते प्रबन्धोऽयं द्विधातुरिति यत्र तु ॥ ३८ ॥  
 तत्रोद्ग्राहध्रुवौ ग्राह्यौ मेलापाऽऽभोगवर्जनात् ।  
 अथोच्यते चतुर्धातुः प्रबन्ध इति यत्र तु ॥ ३९ ॥  
 तत्रोद्ग्राहादयो ग्राह्याश्चत्वारोऽपि च धातवः ।  
 यत्र तूक्तं प्रबन्धोऽयं त्रिधातुरिति तत्र किम् ॥ ४० ॥  
 मेलापकस्य सन्त्याग आभोगस्येति संशयः ।  
 भवत्येव तथाप्यग्रे प्रबन्धेषु त्रिधातुषु ॥ ४१ ॥  
 विनाऽऽभोगं प्रबन्धस्य त्रिधातोः क्वाप्यदर्शनात् ।  
 त्यागो मेलापकस्यैव वेदितव्यस्त्रिधातुषु ॥ ४२ ॥  
 सम्प्रदायोऽधुना कश्चित् प्रबन्धेषु प्रदृश्यते ।  
 इह प्रबन्धा ये युक्ताः पृथगाभोगधातुना ॥ ४३ ॥  
 तेष्वभागे द्विधा कृत्वा पूर्वार्धं तालवर्जितम् ।  
 आलापरूपं कार्यं तल्लोके वाक्यमितीर्यते ॥ ४४ ॥  
 द्वितीयार्धं तालयुक्तं कर्तव्यमिति निर्णयः ।  
 तत्राद्यार्धे प्रबन्धस्य गातुश्चाख्यां प्रयोजयेत् ॥ ४५ ॥  
 द्वितीयार्धे तु वर्ण्यस्य नामधेयमिति स्थितिः ।  
 आभोगधातोः सर्वत्र स्वरूपमिदमेव हि ॥ ४६ ॥  
 लक्ष्ये त्विदानीं कैवाडप्रबन्धादिषु केषुचित् ।  
 आभोगा वर्तमाना ये तेष्वेवोक्तप्रकारतः ॥ ४७ ॥  
 आलापखण्डानालापरूपखण्डत्वमिष्यते ।  
 तत्तु सर्वत्र कर्तव्यं प्रबन्धाऽऽभोगधातुषु ॥ ४८ ॥



### 5. Three kinds of Prabandha

- 35cd-38ab Again, the *prabandha* is pronounced by **Matāṅga** and others to be of three kinds - *dvidhātuka* (bi-elemental), *tridhātuka* (tri-elemental) and *caturdhātuka* (tetra-elemental), in order.
- 36cd-38ab In this connection, let musicians carefully note this technical usage: in [every] *prabandha*, both *udgrāha* and *dhruva* are declared to be indispensable : without *udgrāha* beginning of the *prabandha* is itself impossible; if *dhruva* is omitted, its constancy itself is negated.
- 38cd-39ab Such being the case, wherein a *prabandha* is said to be bi-elemental (*dvidhātu*), *udgrāha* and *dhruva* must be taken (as implied), omitting *melāpaka* and *ābhoga*.
- 39cd-40ab Next, a *prabandha* is said to be tetra-elemental wherein all four elements such as *udgrāha* are taken.
- 40cd-41a Where a *prabandha* is said to be tri-elemental, a doubt arises: should the *melāpaka* be omitted or the *ābhoga*?
- 41b-42 Even so; among the tri-elemental *prabandhas* (which are described) subsequently, no tri-elemental *prabandha* whatever is found without *ābhoga*, (therefore) *melāpaka* should be understood as omissible in the three-element (compositions).
- 43-44 Now, traditional practice in some *prabandhas* will be shown: in such *prabandhas* as are separately possessed of *ābhoga*, the *ābhoga* is bifurcated and the first half should be composed in the form of *ālāpa* without *tāla*. This is called *vākya* in popular usage.
- 45 The second half should be composed with *tāla*. This is the established rule. In these the name (=signature) of the singer (composer of the *prabandha*) should be introduced into the first half (of the *ābhoga*).
- 46 The name of the extolled [partron should occur] in the second half [of *ābhoga*]. This is the convention. This is the universal format of the *ābhoga* element [in all *prabandhas*].
- 47-48 In (actual musical) practice at the present time of some *prabandhas* such as *kaivāḍa*, wherein the *ābhoga* appears as described above, the *ālāpa* segments are called *ālāparūpa* segments. This should be universally applied in the *ābhoga* elements of all (such) *prabandhas*.

### ६. निर्युक्तानिर्युक्तप्रबन्धाः

पुनः प्रबन्धो निर्युक्तानिर्युक्तत्वेन च द्विधा ।  
 निर्युक्तः स भवेच्छन्दस्तालरागादिकस्य यः ॥ ४९ ॥  
 नियमेनोपबद्धः स्यात्तस्यैव नियमं विना ।  
 निबद्धः स्यादनिर्युक्तश्छन्दस्तालादिकस्य च ॥ ५० ॥  
 नियमस्त्वमुकेनैव च्छन्दसा त्वमुनैव च ।  
 तालेनामुकरागेणाप्यनयैव च भाषया ॥ ५१ ॥  
 प्रबन्धोऽयं निबद्धः स्यादित्येवं रूप उच्यते ।  
 एवं नियमराहित्यमेवानियम ईरितः ॥ ५२ ॥  
 तत्र तावत्प्रबन्धानां द्विधातुत्वं त्रिधातुता ।  
 निर्युक्तत्वं तदन्यत्वं तत्तल्लक्ष्म तु वक्ष्यते ॥ ५३ ॥

### ७. उद्देशः

इदानीं तु प्रबन्धानां लक्षणं वक्तुमादितः ।  
 मेदिन्यादिक्रमेणैव तत्तज्जातिमतोऽपि च ॥ ५४ ॥  
 प्रबन्धानुद्दिशाम्यत्र प्रबन्धसुखबुद्धये ।  
 श्रीरङ्गः श्रीविलासश्च पञ्चभङ्गिरतः परम् ॥ ५५ ॥  
 पञ्चाननोमातिलकौ करणं सिंहलीलकः ।  
 मेदिनीजातिमन्तोऽमी प्रबन्धाः सप्त कीर्तिताः ॥ ५६ ॥  
 पञ्चतालेश्वरो वर्णस्वरो वस्त्वभिधानकः ।  
 विजयस्त्रिपदाख्यश्च ततो हरविलासकः ॥ ५७ ॥  
 चतुर्मुखः पद्मडी श्रीवर्धनो हर्षवर्धनः ।  
 आनन्दिनीजातिमन्तः प्रबन्धा दश कीर्तिताः ॥ ५८ ॥  
 सुदर्शनः स्वराङ्गश्च त्रिभङ्गिश्चैव कन्दुकः ।  
 वदनं चेति पञ्चैते दीपनीजातिसंयुताः ॥ ५९ ॥  
 वर्णो गद्यं ततः कन्दः कैवाडश्चाङ्गचारिणी ।  
 वर्तन्यार्या च गाथा च ततः क्रौञ्चपदः स्मृतः ॥ ६० ॥  
 कलहंसस्तोटकश्च हंसलीलश्चतुष्पदी ।  
 वीरश्रीर्मङ्गलाचारो दण्डकश्चेत्यमी पुनः ॥ ६१ ॥

### 6. Prescribed and Unprescribed Prabandhas

- 49ab *Prabandha* is further, of two kinds viz. *niryukta* (prescribed) and *aniryukta* (unprescribed).
- 49cd-50c That which is constructed in conformity with rules regarding (use of specific) metre, *tāla*, *rāga* etc. is said to be *niryukta*. If the same is composed without any such rule, it is *aniryukta*.
- 50d-52ab 'Rule' in respect of metre, *tāla* etc. means that such and such *prabandha* is (i.e. should be) composed in such a metre alone, in such a *tāla* alone, in such a *rāga* alone and in such a language alone; the form [of the *prabandha*] is thus defined (through *niryukti*).
- 52cd Absence of such rule (of specific application) is said to be *aniyama*.
- 53 While dealing with the [respective] *prabandhas*, will be mentioned its bi-elemental, tri-elemental, tetra-elemental, prescribed or otherwise, state in the respective definition.

### 7. List of Prabandhas

- 54-55ab Now, apropos elucidation of the characteristics of the *prabandhas*, I shall list those belonging to the various classes in the order of *medinī* etc. itself so as to facilitate easy comprehension of *prabandhas*.
- 55cd-56 *Śrīraṅga*, *śrīvilāsa*, *pañcabhaṅgi*, *pañcānana*, *umātilaka*, *karaṇa*, *simhalīla*, these seven *prabandhas* are said to be possessed of *medinī* class.
- 57-58 *Pañcatāleśvara*, *varṇasvara*, the one named *vastu*, *vijaya*, *tripadā*, then *haravilāsa*, *caturmukha*, *paddhaḍī*, *śrīvardhana*, *harṣavardhana* - [these] ten *prabandhas* are said to be of *ānandinī* class.
- 59 *Sudarśana*, *svarāṅka*, *tribhaṅgī*, *kanduka*, *vadana* - these five are possessed of *dīpanī-jāti*.
- 60-62ab *Varṇa*, *gadya*, *kanda*, *kaivāḍa*, *aṅkacāriṇī*, *vartanī*, *āryā*, *gāthā*, then *krauñcapada*,/ *kalahaṁsa*, *toṭaka*, *haṁsalīla*, *catuspadī*, *vīraśrī*, *maṅgalācāra*, *daṇḍaka*/ - these sixteen *prabandhas* are listed as possessed of *bhāvanī* class.



द्व्यष्टप्रबन्धा उद्दिष्टा भावनीजातिसङ्गताः ।  
 एला ढेङ्की झोम्बडश्च लम्भरासैकतालिकाः ॥ ६२ ॥  
 चक्रवालः स्वरार्थश्च मातृका ध्वनिकुट्टिनी ।  
 त्रिपदी षट्पदी चैव झम्पटश्चच्चरी तथा ॥ ६३ ॥  
 चर्या च राहडी चैव धवलो मङ्गलस्तथा ।  
 ओवी लोली ढोल्लरी च दन्ती द्वाविंश इत्यमी ॥ ६४ ॥  
 तारावलीजातिमन्तः प्रबन्धाः परिकीर्तिताः ।  
 इत्येकजातिमन्तोऽमी प्रबन्धाः षष्टिरिरिताः ॥ ६५ ॥  
 अथ प्रबन्धाः कीर्त्यन्ते जातिद्वयसमन्विताः ।  
 हयलीलेति च तथा गजलीलेत्युभावपि ॥ ६६ ॥  
 तारावलीदीपनीभ्यां समेताविति निर्णयः ।  
 द्विपदी च द्विपथको वृत्तं चेति त्रयस्त्वमी ॥ ६७ ॥  
 प्रबन्धा भावनीतारावलीजातिद्वयान्विताः ।  
 घटनामा प्रबन्धस्तु दीपनीभावनीयुतः ॥ ६८ ॥  
 इति द्विजातिमन्तोऽमी षट् प्रबन्धाः प्रकीर्तिताः ।  
 तालार्णवस्तथा रागकदम्बश्चेत्युभौ स्मृतौ ॥ ६९ ॥  
 मेदिनीप्रमुखाभिश्च पञ्चभिर्जातिभिर्युतौ ।

#### ८. प्रबन्धानां लक्ष्माणि

##### I. मेदिनीजातिप्रबन्धाः

###### (i) श्रीरङ्गः

अथोद्दिष्टप्रबन्धानां क्रमाल्लक्षणमुच्यते ॥ ७० ॥  
 श्रीरङ्गस्य प्रबन्धस्य चतस्रः खण्डिकाः स्मृताः ।  
 प्रतिखण्डिकमेकैको रागस्तालश्च वाञ्छितः ॥ ७१ ॥  
 प्रतिखण्डिकमप्यन्ते प्रयोज्यं नियमात्पदम् ।  
 तदन्यानि स्वरादीनि पञ्चाङ्गान्यैच्छिकक्रमात् ॥ ७२ ॥  
 प्रयोज्यान्यत्र चाद्यार्धं प्रतिखण्डिकमस्ति यत् ।  
 स उद्ग्राहो द्वितीयार्धं ध्रुव इत्येष निर्णयः ॥ ७३ ॥  
 न स्तो मेलापकाऽऽभोगावाभोगाविरहेऽपि च ।  
 तुरीयायाः खण्डिकाया अन्ते नामाङ्कनं पदैः ॥ ७४ ॥

- 62cd *Elā, ḍhenkī, jhombaḍa, lambha, rāsa, ekatālī.*
- 63 *Cakravāla, svarārtha, mātṛkā, dhvanikuṭṭinī, tripadī, ṣaṭpadī, jhampaṭa, similarly caccarī.*
- 64 *Caryā, rāhaḍī, dhavala, maṅgala, ovī, loṭī, ḍhollarī, dantī-* these twenty-two
- 65ab *prabandhas* are said to be of *tārāvalī* class.
- 65cd Thus, these single-class *prabandhas* are said to be sixty.
- 66-67ab Now *prabandhas* belonging to two classes will be mentioned : *bayalīla* and *gajalīla* - these two are accepted to be possessed of [both] *tārāvalī* and *dīpanī* [classes].
- 67cd-68ab *Dvipadī, dvipatbaka, vṛtta* - these three *prabandhas* are associated with two classes viz. *bhāvanī* and *tārāvalī*.
- 68cd The *prabandha* named *ghaṭa* is possessed of [both] *dīpanī* and *bhāvanī* [classes].
- 69ab Thus these six *prabandhas* possessed of two classes are mentioned.
- 69cd-70ab *Tālārṇava* and *rāgakadamba*-these two are declared to be possessed of all five classes beginning with *medinī*.

## 8 . Characteristics of Prabandhas

### I. Prabandhas of Medinī Class

#### (i) Śrīraṅga

- 70cd Characteristics of the *prabandhas* listed [above] will be depicted now in [the same] order.
- 71 These are declared to be four sections in *śrīraṅga*; each section is [composed] in any desired [and different] *rāga* and *tāla*.
- 72-73a *Pada* (words) must be performed as a rule at the end of each section. Other five components such as *svara* may be rendered in any desired order.
- 73bcd The first half of each section is *udgrāha* and the second half, *dhruva*. Thus it is decided.
- 74-75a *Melāpaka* and *ābhoga* do not occur; even though *ābhoga* is absent, marks (i.e. signatures) <*aṅkana*> of the names of singer (=composer), patron and *prabandha* should be introduced at the end of the fourth section in words.

गातृनेतृप्रबन्धानां कार्यं तेन द्विधातुकः ।  
 प्रबन्धोऽयं भवेच्छन्दस्तालाद्यनियमेन च ॥ ७५ ॥  
 निबद्धत्वादनिर्युक्त इति श्रीरङ्गलक्षणम् ।

(ii) श्रीविलासः

श्रीविलासप्रबन्धस्य कर्तव्याः पञ्च खण्डिकाः ॥ ७६ ॥  
 प्रतिखण्डिकमेकैको रागस्तालश्च वाञ्छितः ।  
 प्रतिखण्डिकमप्यन्ते प्रयोक्तव्याः स्वराः परम् ॥ ७७ ॥  
 ऐच्छिकेन क्रमेणैव योज्यं शिष्टाङ्गपञ्चकम् ।  
 द्विधातुत्वादिकं सर्वं श्रीरङ्गवदिति स्थितिः ॥ ७८ ॥

(iii) पञ्चभङ्गिः

पञ्चभङ्गिप्रबन्धस्य खण्डिके द्वे प्रकल्पयेत् ।  
 प्रतिखण्डिकमेकैको रागस्तालश्च वाञ्छितः ॥ ७९ ॥  
 तेनकोऽन्ते प्रयोक्तव्यः प्रतिखण्डिकमत्र तु ।  
 शिष्टमन्यत्परिज्ञेयं श्रीरङ्गाख्यप्रबन्धवत् ॥ ८० ॥

(iv) पञ्चाननः

पञ्चभङ्गिरसावेव द्वयोः खण्डिकयोः पृथक् ।  
 अन्ते पदा( ?पाटा- ?)न्वितः स्याच्चेत्तदा पञ्चाननो भवेत् ॥ ८१ ॥

(v) उमातिलकः

अन्यत् पूर्ववदुन्नेयं, अथोमातिलकाभिधे ।  
 प्रबन्धे खण्डिकास्तिस्त्रः कर्तव्याः प्रतिखण्डिकम् ॥ ८२ ॥  
 रागस्तालस्तथैकैको वाञ्छितः प्रतिखण्डिकम् ।  
 अन्ते तु बिरुदं योज्यमन्यच्छ्रीरङ्गवद् भवेत् ॥ ८३ ॥  
 श्रीरङ्गाद्यास्तु पञ्चोमातिलकान्ता इमे स्मृताः ।  
 षड्भिरङ्गैर्निबद्धत्वान्मेदिनीजातिसङ्गताः ॥ ८४ ॥



75b-76ab So this *prabandha* is bi-elemental. Since it is composed with *anīyama* (i.e. no rule regarding specific *rāga* etc.), it is *anīryukta*. This is the definition of *śrīraṅga* [*prabandha*].

(ii) *Śrīvilāsa*

76cd-77ab Five sections are composed in *śrīvilāsa*; each section is [set] in any desired single *rāga* and *tāla*.

77cd-78 At the end of each section, *svaras* should be rendered; the remaining five components may be arranged in any optional order. All the rest such as being bi-elemental etc. is as in *śrīraṅga*. Such is the established rule.

(iii) *Pañcabhaṅgi*

79 Let two sections be composed in *pañcabhaṅgi-prabandha*; and each section [set] in a single, desired *rāga* and *tāla*.

80 Here, *tenaka* should be performed at the end of each section. The rest should be understood as [is described] in *śrīraṅga-prabandha*.

(iv) *Pañcānana*

81-82a If the selfsame *pañcabhaṅgi* consists of *pada* (words) (?*pāṭa*, instrumental syllables?) at the end of each of its two sections, it becomes *pañcānana*. The rest should be inferred to be [the same] as above.

(v) *Umātilaka*

82b-83 Next, three sections should be composed in the *prabandha* named *umātilaka*; each section is [set] in a single, desired *rāga* and *tāla*; *biruda* should be rendered at the end of each section. The rest is as in *śrīraṅga*.

84 These five [*prabandhas*] beginning with *śrīraṅga* and ending with *umātilaka* are possessed of *medinī* class because they are constructed with (all) six components.

## (vi) करणम्

अथोद्देशक्रमप्राप्तं करणं लक्ष्यते स्फुटम् ।  
 इष्टस्वरे प्रबन्धस्यारम्भो मोक्षोऽशकस्वरे ॥ ८५ ॥  
 रासस्तालो द्रुताख्यस्तु लय एतैः समेतता ।  
 ज्ञेयं करणसामान्यलक्ष्म तच्चाष्टधा मतम् ॥ ८६ ॥  
 स्वराद्यं पाटपूर्वं च बन्धाद्यं च पदादिमम् ।  
 तेनाद्यं बिरुदाद्यं च चित्राद्यं मिश्रपूर्वकम् ॥ ८७ ॥  
 एतेषां लक्षणान्यष्टकरणानां क्रमाद् ब्रुवे ।  
 यत्रोद्ग्राहध्रुवौ सान्द्रस्वरबद्धौ पदैः पुनः ॥ ८८ ॥  
 आभोगः स्याद् गातृनेतृप्रबन्धाद्वयचिह्नितः ।  
 तत्तु स्वराद्यकरणं तद्वदन्यदपि स्फुटम् ॥ ८९ ॥  
 किन्तूद्ग्राहध्रुवस्थाने तेषां भेदोऽस्ति तद् ब्रुवे ।  
 स्यात्पाटकरणं बद्धं हस्तपाटयुतैः स्वरैः ॥ ९० ॥  
 क्रमव्यत्यासभेदेन तदपि द्विविधं स्मृतम् ।  
 आदौ स्वरास्ततो हस्तपाटश्चेत् क्रम उच्यते ॥ ९१ ॥  
 प्रथमं हस्तपाटोऽथ स्वराश्चेत्तदुदीरितम् ।  
 व्यत्यासपाटकरणं मतङ्गभरतादिभिः ॥ ९२ ॥  
 स्वरैर्मुर्जपाटैश्च यत्रोद्ग्राहध्रुवावुभौ ।  
 क्रमेणोपनिबद्ध्यते तद् बन्धकरणं विदुः ॥ ९३ ॥  
 स्वरैः पदैर्विरच्येते यत्रोद्ग्राहध्रुवौ क्रमात् ।  
 तदा पदाद्यकरणं मन्यन्ते गीतकोविदाः ॥ ९४ ॥  
 यत्रोद्ग्राहः स्वरैर्बद्धस्तेनकैस्तु ध्रुवो भवेत् ।  
 तत्तेनकरणं नाम प्रबन्धं परिचक्षते ॥ ९५ ॥  
 स्वरैश्च बिरुदैः स्यातां यत्रोद्ग्राहध्रुवौ क्रमात् ।  
 बिरुदाद्यं तदा प्रोक्तं करणं लक्ष्यकोविदैः ॥ ९६ ॥  
 स्वरैश्च हस्तपाटैश्च यत्रोद्ग्राहो विरच्यते ।  
 पाटैर्मुर्जसम्भूतैः पदैश्च स्यादथ ध्रुवः ॥ ९७ ॥  
 तच्चित्रकरणं नाम प्रबन्धं सूरयो विदुः ।  
 स्वरैः पाटैस्तेनकैश्च यत्रोद्ग्राहो निबध्यते ॥ ९८ ॥

(vi) *Karaṇa*

- 85ab Now *karaṇa*, next in order of listing, will be delineated clearly.
- 85cd-86c Commencement of this *prabandha* is on any desired note; conclusion, on the *aṁśa* note (of the respective *rāga*); *tāla* is *rāsa*, and *laya* the one named *druta*. The general characteristics of *karaṇa* should be understood as comprising these.
- 86cd-87 It is said to be of eight varieties viz. [*karaṇa*] prefixed to *svara*, *pāṭa*, *bandha*, *pada*, *tena*, *biruda*, *citra* and *miśra*.
- 88ab I shall state the characteristics of [each of] these eight *karaṇas* in [the same] order.
- 88cd-89 Wherein both *udgrāha* and *dhruva* are composed of densely packed *svaras* and *ābhoga* of words marked with the names of singer, patron and *prabandha*, that is *svarakaraṇa*. The rest is similar and clear.
- 90ab However, the difference among them lies with respect to *udgrāha* and *dhruva*; I shall explain this.
- 90cd-91ab *Pāṭakaraṇa* is constructed with *svaras* combined with *hastapāṭas* (percussive instrumental sounds which are produced by hand); this again, is said to be of two varieties viz. *krama* and *vyatyāsa*.
- 91cd-92 If *svaras* are [rendered] first and then *hastapāṭas*, it is said to be *krama* (*pāṭakaraṇa*). If (on the other hand) *hastapāṭas* are [rendered] first and then *svaras*, it is declared by **Mataṅga**, **Bharata** and others to be *vyatyāsa pāṭakaraṇa*.
- 93 That in which the *udgrāha* and *dhruva* are constructed with *svaras* and instrumental sounds of *muraja* respectively, is known as *bandha-karaṇa*.
- 94 Experts in song esteem that as *padakaraṇa* in which the *udgrāha* and *dhruva* are composed of *svaras* and *padas* respectively.
- 95 That in which the *udgrāha* is composed of *svaras* and *dhruva* is [composed] of *tenakas*, it declared to be the *prabandha*, *tenakaraṇa*.
- 96 That in which the *udgrāha* and *dhruva* are [composed] with *svaras* and *biruda*, is declared by expert practical exponents [of music] as *karaṇa* prefixed with *biruda*.
- 97-98ab That in which the *udgrāha* is composed with *svaras* and *hastapāṭas* and then the *dhruva* is of instrumental sounds produced on the *muraja* and of *padas*, the learned know it to be the *citrakaraṇa prabandha*.



तैरेव चेद् ध्रुवोऽपि स्यात् तन्मिश्रकरणं विदुः ।  
 ननु चित्रस्य मिश्रस्य को भेद इति चेच्छृणु ॥ १९ ॥  
 तिलतण्डुलवज्जातो मिथोऽवयवसङ्करः ।  
 चित्रत्वं, मिश्रता नाम भवेत् क्षीराम्बुनोरिव ॥ १०० ॥  
 मिथोऽवयवसाङ्कर्यमिति भेदस्तयोर्द्वयोः ।  
 निरूपितानि करणान्येवं नवविधान्यपि ॥ १०१ ॥  
 व्यत्यासपाटकरणप्रबन्धेन सह स्फुटम् ।  
 नवैतानि त्रिधातुत्वात् प्रत्येकं कालभेदतः ॥ १०२ ॥  
 मङ्गलारम्भकाद्याख्याविशेषैः सप्तविंशतिः ।  
 इत्युक्तं शार्ङ्गिणा तत्तु व्यामोहैकप्रयोजनम् ॥ १०३ ॥  
 निर्युक्तोऽयं प्रबन्धः स्यात्तालस्य नियमो यतः ।  
 य आदिताल इत्युक्त एकेन लघुना युतः ॥ १०४ ॥  
 रासताल इति प्रोक्तः स एवात्रेति निर्णयः ।  
 मेलापकस्य विरहात् त्रिधातुरिति कीर्तितः ॥ १०५ ॥  
 स्वरादीनां षडङ्गानां करणेषु नवस्वपि ।  
 पर्यायेण निविष्टत्वान्मेदिनीजातिमानयम् ॥ १०६ ॥

(vii) सिंहलीलः

अथोद्देशक्रमप्राप्तः सिंहलीलो निरूप्यते ।  
 स्वरैः पाटैश्च बिरुदैः तेनकैश्च क्रमेण च ॥ १०७ ॥  
 विरच्यते सिंहलीलनाम्ना तालेन स स्मृतः ।  
 प्रबन्धः सिंहलीलाख्यः सिंहलीले द्रुतास्त्रयः ॥ १०८ ॥  
 आद्यन्तयोर्लघूपेतास्त्वत्र च स्वरपाटकैः ।  
 उद्ग्राहं कल्पयेद् धातुं बिरुदैस्तेनकैर्ध्रुवम् ॥ १०९ ॥  
 पदैः कुर्यादथाऽऽभोगं तेनायं स्यात्त्रिधातुकः ।  
 निर्युक्तस्तालनियमादङ्गैः षड्भिः स्वरादिभिः ॥ ११० ॥  
 निबद्धत्वाद् भवत्येष मेदिनीजातिसङ्गतः ।  
 तदेवं मेदिनीजतिप्रबन्धाः सप्त लक्षिताः ॥ १११ ॥

- 98cd-99ab That in which the *udgrāha* is constructed with *svaras*, *pāṭas* and *tenakas* and *dhruva* is [also composed] of the selfsame, is known as *miśra-karaṇa*.
- 99cd If it is asked 'what is the difference between *citrakaraṇa* and *miśra karaṇa*', then listen:
- 100-101ab The state of *citra* arises from mutual contamination of constituents (separable) as in sesame and rice mixture; the state of *miśra* occurs by mutual contamination of constituents (inseparable) as in milk and water. This is the difference between them.
- 101cd-102ab In this way nine kinds of *karaṇas*, including *vyatyāsa-pāṭa-karaṇa-prabandha* are clearly described.
- 102cd-103 These nine, being tri-elemental are said by **Śārṅgin (=Śārṅgadeva)** to be [of] twenty-seven [varieties] because of the particular ones named *maṅgalārambha* etc. by varying [the number of] times (of repetition). But its only advantage is bewilderment.
- 104-105ab This *prabandha* is *niryukta* because of rule regarding *tāla*. That which has a single *laghu* is said to be *ādi-tāla*. The selfsame is called *rāsa-tāla* here; thus it is decided.
- 105cd-106 It is said to be tri-elemental because of the absence of *melāpaka*. Since (all) six components such as *svara* are situated in all the nine *karaṇas* by rotation, it is of *medinī* class.

(vii) *Simbalīla*

- 107ab Now *simbalīla* which occurs next in order of listing will be defined.
- 107cd-108c The *prabandha* called *simbalīla* is composed with *svaras*, *pāṭas*, *birudas*, and *tenakas* in [this] order [and] in the *simbalīla-tāla*.
- 108d-109a In *simbalīla* [*tāla* there] are three *drutas* associated with a *laghu* [each] of the beginning and end.
- 109b-110ab Here *udgrāha-dhātu* should be composed with *svaras* and *pāṭas*; *dhruva*, with *birudas* and *tenakas*; *ābhōga* is made with *padas*. So it is tri-elemental.
- 110cd-111 Because of the rule in respect of [specific use of *simbalīla*] *tāla*, it is *niryukta*. Since it is composed of six components such as *svaras*, it is associated with *medinī* class. In this way, seven *prabandhas* of the *medinī* class are described.

## II. आनन्दिनीजातिप्रबन्धाः

(viii) पञ्चतालेश्वरः

आनन्दिनीजातिमतामथोद्दिष्टः पुरा हि यः ।  
 पञ्चतालेश्वरो नाम प्रबन्धः स निरूप्यते ॥ ११२ ॥  
 अतालः प्रथमं रागाऽऽलापः स्यात्तदनन्तरम् ।  
 परस्परं भिन्नधातुमातुकं पदपञ्चकम् ॥ ११३ ॥  
 चच्चत्पुटाख्यतालेन युक्तं द्विर्गेयमिष्यते ।  
 अन्ते प्रतिपदं चच्चत्पुटेनैव समन्वितान् ॥ ११४ ॥  
 स्वराणैच्छिकपाटांश्च क्रमेण परिकल्पयेत् ।  
 पञ्चमस्य पदस्यान्ते पूर्व पाटास्ततः स्वराः ॥ ११५ ॥  
 गेया इति ततस्तत्र व्युत्क्रमः स्वरपाटयोः ।  
 एवंविधानां पञ्चानां पदानां समनन्तरम् ॥ ११६ ॥  
 चच्चत्पुटस्य तालस्यैवावृत्तद्वयमानतः ।  
 पाटैः षट्सम्भूतैरन्तरं परिकल्पयेत् ॥ ११७ ॥  
 ततश्चाचपुटाख्यानतालेन पदपञ्चकम् ।  
 परस्परं भिन्नधातुयुक्तं द्विर्गेयमिष्यते ॥ ११८ ॥  
 अन्ते प्रतिपदं चाचपुटेनैव युतान् स्वराः ।  
 पाटांश्च पूर्ववद् गायेत् पञ्चमस्य पदस्य तु ॥ ११९ ॥  
 अन्ते स्वराणां पाटानां व्युत्क्रमः पूर्ववद् भवेत् ।  
 ततश्चाचपुटस्यैव त्वावृत्तद्वयमानतः ॥ १२० ॥  
 हौडुक्कपाटैः कलयेदन्तरं तदनन्तरम् ।  
 षट्पितापुत्रकाख्येन तालेन पदपञ्चकम् ॥ १२१ ॥  
 पूर्ववद्रचयेदन्ते तथा प्रतिपदं स्वराः ।  
 पाटाश्च क्रमतो गेयाः षट्पितापुत्रकान्विताः ॥ १२२ ॥  
 पञ्चमस्य पदस्यान्ते पूर्ववद् व्युत्क्रमस्तयोः ।  
 षट्पितापुत्रकस्यायं तालस्यावृत्तयुग्मतः ॥ १२३ ॥  
 अन्तरं शङ्खसम्भूतैः पाटैर्विरचयेत्ततः ।  
 सम्पक्वेष्टाकतालेन षट् पदानि प्रकल्पयेत् ॥ १२४ ॥  
 द्विर्गानं च मिथो भिन्नधातुत्वादि च पूर्ववत् ।  
 पूर्ववच्च प्रतिपदमन्ते स्युः स्वरपाटकाः ॥ १२५ ॥



**II. Prabandhas of Ānandinī Class**(viii) *Pañcatāleśvara*

- 112 The *prabandha* named *pañcatāleśvara* which has been previously listed among *ānandinī* class [members] will [now] be delineated.
- 113-114ab First, there is *ālāpa* of the *rāga* without *tāla*; after this, five *padas*, mutually different in *dhātu* (music) and *mātu* (words) are set to the *tāla* called *caccatpuṭa*. This is required to be sung twice.
- 114cd-116ab At the end of each *pada* are composed in order *svaras* and *pāṭas* of one's own choice, set to *caccatpuṭa (tāla)* itself in order. At the end of the fifth word instrumental sounds (*pāṭas*) are first sung, and then *svaras*; thus there is an inversion in the order of *svaras* and *pāṭas*.
- 116cd After the five words rendered in this manner, an *antara* (element) consisting of the instrumental sounds of *paṭaha*, set to the measure of two cycles <*āvṛtta*> of the *caccatpuṭa tāla* itself is composed.
- 118-119c Then [a cluster of] five sections <*pada*>, mutually different in music, are required to be sung in *cācapuṭa tāla* twice. At the end of each section *svaras* and *pāṭas*, set to the selfsame *cācapuṭa (tāla)* are sung as before.
- 119d-121ab At the end of the fifth section there is an inversion of *svaras* and *pāṭas* as before. Then an *antara* [element] consisting of the instrumental sounds of the *buḍukkā* is composed to the measure of two cycles of the selfsame *cācapuṭa (tāla)*.
- 121cd-123ab Then [a cluster of] five sections is composed as before in *ṣaṭpitāputraka tāla*; at the end of each section, *svaras* and *pāṭas* should be sung in [this] order in *ṣaṭpitāputra*. At the end of the fifth section there is inversion (of *svaras* and *pāṭas*) as before.
- 123cd-124ab An *antara* [element] consisting of the instrumental sounds produced on *śaṅkha* (conchshell) is rendered to the measure of two cycles of this (selfsame) *ṣaṭpitāputraka*.
- 124cd-125 Let six sections be composed in *sampakveṣṭāka tāla*; singing twice and being mutually different in music etc. are as before. [Rendering of] *svaras* and *pāṭas* at the end of each section is also as before.
- 125A-ab At the end of the sixth section, there is inversion of *svaras* and *pāṭas* (as before).

[ षष्ठस्य पदस्यान्ते तु स्वरपाटयोर्व्युत्क्रमः ।  
 सम्बन्धेष्टाकस्यायं च तालस्यावृत्तयुग्मतः ॥ १२५-ए  
 कांस्यतालोद्भवैः पाटैरन्तरं परिकल्पयेत् ।  
 अथोद्धट्टतालेन च पदषट्कं विरचयेत् ॥ १२५-बि  
 परस्परं भिन्नधातुयुक्तं द्विर्गेयमिष्यते ।  
 पूर्ववच्च प्रतिपदमन्ते स्युः स्वरपाटकाः ॥ १२५-सि  
 षष्ठस्य पदस्यान्ते तु स्वरपाटयोर्व्युत्क्रमः ।  
 उद्धट्टाख्यानतालस्यावृत्तद्वयसमन्वितः ॥] १२५-डि  
 पाटैर्मुञ्जसम्भूतैरन्तरं परिकल्पयेत् ।  
 तद् उद्धट्टतालेनाभोगं द्रुतलयान्वितम् ॥ १२६ ॥  
 गातृनेतृप्रबन्धाख्याभूषितं परिकल्पयेत् ।  
 अत्राभोगे द्रुतलयाख्यानादन्येषु धातुषु ॥ १२७ ॥  
 मध्यो विलम्बितो वा स्याल्लय इत्यवगम्यताम् ।  
 आभोगान्ते च कुर्वीत तेनकं तदनन्तरम् ॥ १२८ ॥  
 प्रबन्धादिस्थितालापे मोक्ष एवंविधस्तु यः ।  
 पञ्चतालेश्वरो नाम सो ऽयमन्वर्थसंज्ञकः ॥ १२९ ॥  
 स च द्वेधा वीररसे गीतो वीरावतारकः ।  
 शृङ्गारे तु रसे गीतः शृङ्गारतिलकः स्मृतः ॥ १३० ॥  
 तालप्रकरणे चच्चत्पुटादिर्लक्षयिष्यते ।  
 तत्र च प्रतितालं यदाद्यमस्ति पदद्वयम् ॥ १३१ ॥  
 उद्ग्राहः स तदन्यानि पदानि स्याद् ध्रुवस्ततः ।  
 अनन्तरस्तदाभोगश्चतुर्धातुरयं ततः ॥ १३२ ॥  
 नन्वन्तरस्य नियमो गीतेष्वेव पुरोदितः ।  
 सत्यं, वचनसामर्थ्यात् प्रबन्धेष्वपि कुत्रचित् ॥ १३३ ॥  
 भविष्यत्यन्तरो विद्यानिषादस्थपतेरिव ।  
 तालानां नियमाच्चैव निर्युक्त इति कीर्त्यते ॥ १३४ ॥  
 पञ्चाङ्गो विरुदाभावादानन्दिन्याख्यजातिमान् ।

- 125A-cd-125B-ab *An antara [element] should be composed with the instrumental sounds of bronze cymbals in two cycles of the tāla named sampakveṣṭāka*
- 125B-cd-125D-b *Then six sections should be composed in the tāla named udghaṭṭa, such that they are mutually different in music and are sung twice (each); as before, there are svaras and pāṭas at the end of each section. There is an inversion of svaras and pāṭas at the end of the sixth section.*
- 125D-cd-126ab *The antara [element] consisting of the instrumental sounds of muraja should be composed to two cycles of the tāla named udghaṭṭa.*
- 126cd-127ab *Then an ābhoga should be composed in udghaṭṭa-tāla and druta laya (fast tempo) so as to be adorned with the names of singer, patron and prabandha.*
- 127cd-128ab *It should be noted that here in the ābhoga, tempo of the music should be other than druta-(i.e.) madhya (middle) or vilambita (slow) laya.*
- 128bcd-129a *After ābhoga, tenaka should be performed; after this, the (final) conclusion is on ālāpa which occurs at the beginning of the prabandha.*
- 129bcd *That which is [composed] in this manner is called pañcatāleśvara; it is aptly named [thus].*
- 130 *It is twofold : sung in the heroic sentiment, it is called vīrāvatāra; sung, on the other hand, to the erotic sentiment, it is said to be [named] śṛṅgāratilaka.*
- 131ab *Caccatpuṭa etc. will be defined in the [tenth] chapter on tāla.*
- 131cd-132 *Here, the pair of sections which occur at the beginning in each tāla is udgrāha; other (three/four) sections is, next, dhruva; after this follows antara; then is ābhoga. Therefore, this [prabandha] is tetra-elemental.*
- 133ab *'But previously the rule of [composing] the antara has been prescribed for only gītas, (and proscribed in prabandhas)'. True enough; but the antara occurs here and there in prabandhas also on the authority of prescription <vacanasāmarthyā> in analogy with 'vidyā-niṣādashapati' (scripturally prescribed quantum of knowledge of sacrifices to be imparted to the leader of low caste).*



## (ix) वर्णस्वरः

अथ वर्णस्वरं ब्रूमो यत्र स्यादैच्छिकः क्रमः ॥ १३५ ॥  
 स्वराणामपि पाटानां पदानां तेनकस्य च ।  
 तेनके च भवेन्मोक्षः स वर्णस्वर उच्यते ॥ १३६ ॥  
 चतुर्धा स स्वरस्यादौ विन्यासः प्रथमो भवेत् ।  
 पाटानामादिविन्यासो द्वितीयः परिकीर्तितः ॥ १३७ ॥  
 पदानामादिविन्यासात् तृतीयो भेद उच्यते ।  
 तेनानामादिविन्यासाच्चतुर्थो भेद इष्यते ॥ १३८ ॥  
 एकस्मिन्नादिविन्यस्ते स्वरादिषु चतुर्ष्वपि ।  
 तदन्येषां त्रयाणां स्याद्विन्यासो वाञ्छितक्रमात् ॥ १३९ ॥  
 अत्र स्वरादिषु द्वाभ्यामुद्ग्राहं परिकल्पयेत् ।  
 द्वाभ्यां ध्रुवमथाऽऽभोगं पदैः कुर्यादतस्त्वयम् ॥ १४० ॥  
 स्यात् त्रिधातुरनिर्युक्तस्तालाद्यनियमात्मकः ।  
 पञ्चाङ्गो विरुदाभावादानन्दिन्याख्यजातिमान् ॥ १४१ ॥

## (x) वस्तु

पञ्च वस्तुप्रबन्धस्य पादांस्तावत् प्रकल्पयेत् ।  
 तेष्वष्टौ च तृतीये च पञ्चमे स पृथक् पृथक् ॥ १४२ ॥  
 एकैकलघुवर्णाख्यमात्रा पञ्चदश स्मृताः ।  
 द्वितीयतुर्ययोरङ्घ्रयोर्मात्रा द्वादश कीर्तिताः ॥ १४३ ॥  
 एतेषु पञ्चपादेष्वप्याद्यं पादद्वयं पुनः ।  
 प्रथमार्धं स्मृतं तच्च स्वरपाटान्तमिष्यते ॥ १४४ ॥  
 शिष्टं पादत्रयं प्रोक्तमपरार्धमिदं पुनः ।  
 कर्तव्यं स्वरतेनान्तं ततो दोधकनामकम् ॥ १४५ ॥  
 वृत्तं कुर्यात्तु तल्लक्षम छन्दःशास्त्रे निरूपितम् ।  
 'दोधकवृत्तमिदं भभभाद्गौ'  
 इदमेवास्य वृत्तस्य लक्ष्मोदाहरणं तथा ॥ १४६ ॥

134cd-135ab Owing to rule of (applying specific) *tālas*, this (*prabandha*) is said to be *niryukta*. Because *biruda* is absent, it has five components and is so possessed of *ānandinī* class.

(ix) *Varṇasvara*

- 135cd-136 Next we shall delineate *varṇa-svara* in which sequence of *svaras*, *pāṭas*, *padas* and *tenaka* is optional; conclusion is on *tenaka*; this is said to be *varṇasvara*.
- 137 It is of four kinds: the first is the one with structuring of initial [segment] with *svaras*. The second is the one with initial structuring with *pāṭas*.
- 138 The third variety arises from the initial [segment] being structured with *padas*. The fourth variety is said to arise from the initial [segment] being structured with *tenas*.
- 139 In any one (variety) structured at the beginning with one of the four i.e. *svaras* etc. the other three may be structured in any desired sequence.
- 140-141ab Here, *udgrāha* is constructed from [any] two of the [four viz.] *svara* etc.; *dhruva* is [constructed] from [the other] two; then *ābhoga* should be rendered with (other) words. Therefore, this is tri-elemental; since there is no rule regarding *tāla* etc. it is *aniryukta*.
- 141cd Since *biruda* is omitted, there are five components. So, it is of *ānandinī* class.

(x) *Vastu*

- 142-143ab Let five (verse) feet be constructed in *vastu-prabandha*. Among them the first, third and fifth each are said to have separately fifteen *mātrās* (morae), each *mātrā* being of the duration of only one short syllable.
- 143cd The *mātrās* are said to be twelve in the second and fourth feet.
- 144 Among these five feet, the first two, again are said to be the former half; this is prescribed to end with *svaras* and *pāṭas*.
- 145abc The remaining three feet are said to be the latter half; this again, should be rendered to conclude on *svara* and *tena*.
- 145d-146 Then a verse is performed in a metre called *dodhaka*. Its definition is given in the science of prosody as follows:
- 146A 'Dodhakavṛttamidam *bhabhabhādgau*' [This *dodhaka* metre has *bha-gaṇa-bha-gaṇa-bha-gaṇa* and two *gurus*].

अत्रोद्ग्राहस्तेनकान्तमर्धद्वयमथ ध्रुवः ।  
 दोधकः स्यादथाऽऽभोगस्तेनोक्तोऽयं त्रिधातुकः ॥ १४७ ॥  
 तालादिनियमाभावादनिर्युक्तश्च पञ्चभिः ।  
 अङ्गैरबिरुदैर्योगादानन्दिन्याख्यजातिमान् ॥ १४८ ॥

(xi) विजयः

विजयाख्यप्रबन्धस्य लक्षणं त्वथ चक्ष्महे ।  
 तेनैः स्वरैर्य उद्ग्राहे ध्रुवे पाटैः पदैरपि ॥ १४९ ॥  
 पदान्तरैरथाऽऽभोगे गेयो विजयतालतः ।  
 विजयाख्यस्त्रिधातुः स निर्युक्तो नियतत्वतः ॥ १५० ॥  
 पञ्चाङ्गो बिरुदाभावादानन्दिन्याख्यजातिमान् ।

(xii) त्रिपदा

त्रिपदाख्यप्रबन्धस्य लक्ष्म सम्यक् प्रचक्ष्महे ॥ १५१ ॥  
 यत्र पाटैर्भवेदेकः पादोऽथ बिरुदैः परः ।  
 स्वरैरन्यस्तु सोऽन्वर्थसंज्ञकस्त्रिपदाह्वयः ॥ १५२ ॥  
 अत्राद्यपाद उद्ग्राहो द्वितीयस्तु ध्रुवः स्मृतः ।  
 आभोगस्तु पदैः कार्यस्ततोऽप्येष त्रिधातुकः ॥ १५३ ॥  
 अनिर्युक्तश्च तालादेरंशस्यानियमत्वतः ।  
 पञ्चाङ्गस्तेनकाभावादानन्दिन्याख्यजातिमान् ॥ १५४ ॥

(xiii) हरविलासः

ब्रूमो हरविलासस्य लक्षणं लक्ष्यसम्मतम् ।  
 पदैश्च बिरुदैराद्यः खण्डो यत्र प्रकल्प्यते ॥ १५५ ॥  
 पाटैर्द्वितीयखण्डोऽथ तेनैकस्तु तृतीयकः ।  
 सोऽयं हरविलासाख्यः प्रबन्धः परिकीर्त्यते ॥ १५६ ॥  
 अत्राद्यखण्ड उद्ग्राहो द्वितीयकतृतीयकौ ।  
 ध्रुवः पदान्तरैः कार्य आभोगोऽतस्त्रिधातुकः ॥ १५७ ॥



- This selfsame is at once the definition and illustration of this metre.  
 147 Here the *udgrāha* is (constituted by) the two halves (described above) ending with *tenaka*; next, the *dodbaka* is *dhruva*. Then the *ābhoga* is said (to follow). So this is said to be tri-elemental.  
 148 Because there is no rule regarding [application of specific] *tāla* etc., it is *aniryukta*. Since it consists of five components without *biruda*, it is of *ānandinī* class.

(xi) *Vijaya*

- 149ab Next, I shall state the definition of the *prabandha* named *vijaya*.  
 149cd-150 That which is sung with *tenakas* and *svaras* in *udgrāha*, *pāṭas* and *padas* in *dhruva* and with other (different) words in *ābhoga* and in *vijaya-tāla*, it is named *vijaya*; it is tri-elemental. Since there is a rule (regarding application of *vijaya-tāla*) it is *niryukta*.  
 151ab It has five components since *biruda* is absent; (so) it is [of] *ānandinī* class.

(xii) *Tripadā*

- 151cd We shall [now] expound faultlessly the characteristic(s) of the *prabandha* called *tripadā*.  
 152 That in which the first foot is formed from *pāṭas*, the next from *birudas* and the other from *svaras*, is appropriately named *tripadā*.  
 153 Here the first foot is *udgrāha*; the second is said to be *dhruva*; *ābhoga* is performed with (other) words; so this is tri-elemental.  
 154 Since there is no rule for [application of specific] factors such as *tāla*, it is *aniryukta*. It has five components because it lacks *tenaka*; (so) it is of *ānandinī* class.

(xiii) *Haravilāsa*

- 155ab We shall narrate the characteristics of *haravilāsa* in agreement with its empirical usage.  
 155cd-156 That in which the first segment is composed with *padas*, the second segment with *pāṭas* and the third with *tenakas*, -this is declared to be the *prabandha* named *haravilāsa*.  
 157 Here the first segment is *udgrāha*; the second and third [together constitute] *dhruva*; *ābhoga* is rendered with different words. So it is tri-elemental.

तालादिनियमाभावादनिर्युक्तश्च कीर्तितः ।  
पञ्चाङ्गश्च स्वराभावादानन्दियाख्यजातिमान् ॥ १५८ ॥

(xiv) चतुर्मुखः

चतुर्मुखप्रबन्धस्य लक्ष्म सम्यक् प्रचक्ष्महे ।  
यत्र तु स्थायिवर्णेन स्वरैरेकोऽङ्घ्रिप्रिष्यते ॥ १५९ ॥  
ततस्त्वारोहिवर्णेन पाटैरङ्घ्रिद्वितीयकः ।  
ततोऽवरोहिवर्णेन पदैरङ्घ्रिस्तृतीयकः ॥ १६० ॥  
ततः सञ्चारिवर्णेन तेनैरङ्घ्रिस्तुरीयकः ।  
उद्ग्राहे च समाप्तिः स्यात् स चतुर्मुख उच्यते ॥ १६१ ॥  
उक्तं स्थाय्यादिवर्णानां लक्ष्म रत्नाकरे स्फुटम् ।  
गानक्रियोच्यते वर्णः सा चतुर्धा निरूपिता ॥ १६२ ॥  
स्थाय्यारोह्यवरोही च सञ्चारीत्यथ लक्षणम् ।  
स्थित्वा स्थित्वा प्रयोगः स्यादेकैकस्य स्वरस्य यः ॥ १६३ ॥  
स्थायीवर्णः स विज्ञेयः परावन्वर्थनामकौ ।  
एतत्सम्मिश्रणाद् वर्णः सञ्चारी तु भवेदिति ॥ १६४ ॥  
अत्राद्यपादद्वितयमुद्ग्राह इति कीर्त्यते ।  
द्वितीयं पादयुगलं ध्रुव इत्यभिधीयते ॥ १६५ ॥  
पदान्तरैः स्यादाभोगस्तेनोक्तोऽयं त्रिधातुकः ।  
तालादिनियमाभावादनिर्युक्तश्च कीर्तितः ॥ १६६ ॥  
पञ्चाङ्गो बिरुदाभावादानन्दियाख्यजातिमान् ।

(xv) पद्धडी

पद्धडीति प्रबन्धोऽथ प्रबोधाय निरूप्यते ॥ १६७ ॥  
स्वरान्तैर्बिरुदैर्यस्याः प्रथमार्धं विरच्यते ।  
पाटान्तैर्बिरुदैश्चैव द्वितीयार्धं निबध्यते ॥ १६८ ॥  
यस्याश्च प्रतिपादं स्यादन्तेऽनुप्राससम्भवः ।  
छन्दसा पद्धडीनाम्ना युक्ता सा पद्धडी मता ॥ १६९ ॥

- 158 It is said to be *aniryukta* because of the absence of a rule of [applying specific] *tāla* etc. Lacking *svara*, it has five components; (so) it is of *ānandinī* class.

(xiv) *Caturmukha*

- 159ab We shall [next] describe completely the characteristics of *caturmukha-prabandha*.
- 159cd-161 That in which the first foot is set to *svaras* in *sthāyī-varṇa*, the second foot to *pāṭas* in *ārohi-varṇa*, third foot to *padas* in *avarohī-varṇa*, then the fourth foot to *tenakas* in *sañcārī-varṇa*; conclusion is on *udgrāha*; this is said to be *caturmukha*.
- 162-163ab The definitions of *sthāyī* etc. *varṇas* are clearly given in [Saṅgīta] **ratnākara**. Melodic activity is called *varṇa*; it is said to be of four kinds viz. *sthāyī*, *arohī*, *avarohī* and *sañcārī*. Next, their definitions (will follow):
- 163cd-164 'That rendering in which each note is sustained again and again should be understood as *sthāyī-varṇa*; the next two are appropriately named [as regular ascending and descending of notes]. *Sañcārī-varṇa* is formed by mixing these.'
- 165-166ab Here, the first two feet are declared to be *udgrāha*. The second pair of feet is designated as *dhruva*. *Ābhoga* is (composed) in other words. So this [*prabandha*] is tri-elemental.
- 166cd-167ab It is said to be *aniryukta* since there is no rule regarding [use of specific] *tāla* etc. It has five components because *biruda* is absent; [so] it is of the class known as *ānandinī*.

(xv) *Paddhaḍī*

- 167cd The *prabandha* called *paddhaḍī* will be now expounded so as to be well understood.
- 168-169 That in which the first half is composed with *birudas* ending on *svaras* and the second half is constructed with *birudas* ending on *pāṭas*, at the end of every foot of which occurs alliteration and [which] is set to the metre called *paddhaḍī*, it is declared to be *paddhaḍī* [*prabandha*].



पद्धडीच्छन्दसो लक्ष्म छन्दःशास्त्रे निरूपितम् ।

“षोडशमात्राः पादे पादे यत्र भवन्ति निरस्तविवादे ।

पद्धडिका जगणेन वियुक्ता चरमगुरुः सा सद्भिरिहोक्ता ॥” १७०-ए

इदमेव च पद्धड्या उदाहरणलक्षणे ॥ १७० ॥

तत्राद्यमर्धमुद्ग्राहो द्वितीयार्धं ध्रुवः स्मृतः ।

आभोगश्च पदैः कार्यस्तेनायं स्यात् त्रिधातुकः ॥ १७१ ॥

निर्युक्तश्च यतश्छन्दोनियमोऽतेनकस्ततः ।

आनन्दिनीजातिमांश्चाप्यङ्गपञ्चकसङ्गतः ॥ १७२ ॥

(xvi) श्रीवर्धनः

अथ श्रीवर्धनो नाम प्रबन्धोऽयं निरूप्यते ।

यत्रोद्ग्राहस्तु बिरुदैः पाटैरपि भवेत्क्रमात् ॥ १७३ ॥

पदैः स्वरैर्ध्रुवः स्याच्चेत् स श्रीवर्धन उच्यते ।

पदान्तरैरिहाभोगः कार्यस्तेन त्रिधातुकः ॥ १७४ ॥

प्रबन्धोऽयमनिर्युक्तस्तालादिनियमाविधेः ।

पञ्चाङ्गस्तेनकाभावादानन्दिन्याख्यजातिमान् ॥ १७५ ॥

(xvii) हर्षवर्धनः

अथोद्देशक्रमप्राप्तो लक्ष्यते हर्षवर्धनः ।

पदैश्च बिरुदैर्यस्मिन्नुद्ग्राहो विनिबध्यते ॥ १७६ ॥

स्वरैः पाटैर्ध्रुवश्चैव स स्मृतो हर्षवर्धनः ।

अन्यत् सर्वमपि ज्ञेयं श्रीवर्धनवदत्र च ॥ १७७ ॥

एवमानन्दिनीजातिप्रबन्धा दश वर्णिताः ।

### III. दीपनीजातिप्रबन्धाः

(xviii) सुदर्शनः

अथ यो दीपनीजातिप्रबन्धेष्वपि पञ्चसु ॥ १७८ ॥

- 170 The definition of *paddhaḍī* metre is given in the science of prosody [as follows]:  
*Ṣoḍaśamātrāḥ pāde pāde yatra bhavanti nirastavivāde /*  
*Paddhaḍikā jagāṇena viy(?m)uktā carama-guruḥ sā sadbhiriḥoktā//*  
 [That in which there are sixteen morae in every (one of four) feet beyond dispute, omits *jagāṇa* (at odd positions but ends on *jagāṇa*) and (in which) the final (syllable) is *guru* is declared by the learned to be *paddhaḍikā* (metre).]  
 This selfsame [verse] is both definition and illustration of *paddhaḍī*.
- 171 Here the first half is *udgrāha*; the second half is said to be *dhruva*. *Ābhoga* is rendered with (different) words. So this [*prabandha*] is tri-elemental.
- 172 Since there is a rule regarding [the prescription of the *paddhaḍī*-] metre, it is *niryukta*; [it is] without *tenaka*; so it has five components and is of *ānandinī* class.

(xvi) *Śrīvardhana*

- 173ab Now, this *prabandha* named *śrīvardhana* will be expounded.
- 173cd-174 That in which *udgrāha* is formed from *birudas* and *pāṭas* in [this] order, *dhruva* is in *padas* and *svaras* [in this order] it is declared to be *śrīvardhana*. *Ābhoga* is rendered in different words; so it is tri-elemental.
- 175 Since no rule is imposed regarding *tāla* etc. this *prabandha* is *aniryukta*. Because of the absence of *tenaka* it has five components and (so) is of *ānandinī* class.

(xvii) *Harṣavardhana*

- 176ab Now will be elucidated *harṣavardhana* which occurs next in the order of listing.
- 176cd-177 That in which *udgrāha* is constructed from *padas* and *birudas* and *dhruva* [is made] from *svaras* and *pāṭas*, is declared to be *harṣavardhana*. Here, all the rest should be understood as [described] in *śrīvardhana*.
- 178ab Thus ten *prabandhas* of *ānandinī* class are (so far) described.

सुदर्शनः पुरोद्विष्टः स प्रबन्धो निरूप्यते ।  
 यत्रोद्ग्राहः पदैः क्लृप्तो विरुदैस्तेनैर्ध्रुवः ॥ १७९ ॥  
 पदान्तरैस्तथाऽऽभोगस्तं वदन्ति सुदर्शनम् ।  
 त्रिधातुकः प्रबन्धोऽयमनिर्युक्तस्तथैव च ॥ १८० ॥  
 तालादिनियमाभावात् स्वरपाटविवर्जितैः ।  
 अङ्गैश्चतुर्भिर्बद्धत्वादीपनीजातिमान् स्मृतः ॥ १८१ ॥

(xix) स्वराङ्कः

अथोच्यते स्वराङ्कस्य प्रबन्धस्येह लक्षणम् ।  
 यत्रोद्ग्राहः पदैर्बद्धः स्वरैर्मेलापकस्तथा ॥ १८२ ॥  
 ध्रुवश्च विरुदैस्तत्र तूद्ग्राहे ताल एककः ।  
 मेलापके तु द्वौ तालौ ध्रुवे तालास्त्रयः पुनः ॥ १८३ ॥  
 स स्वराङ्क इति प्रोक्तो गातव्या मालवश्रिया ।  
 आभोगः पूर्ववत्कार्यश्चतुर्धातुरतस्त्वयम् ॥ १८४ ॥  
 निर्युक्तो रागनियमात् पाटतेनकवर्जितैः ।  
 चतुरङ्गैर्निबद्धत्वाद् दीपनीजातिमान् स्मृतः ॥ १८५ ॥

(xx) त्रिभङ्गिः

अथोच्यते त्रिभङ्ग्याख्यप्रबन्धस्येह लक्षणम् ।  
 स्वरैः पाटैः पदैश्चैव क्रमेण विनिबद्धता ॥ १८६ ॥  
 सामान्यलक्षणं तस्य स च पञ्चविधः स्मृतः ।  
 त्रिभङ्गिताले तु लघुद्वयं गुरुरथोच्यते ॥ १८७ ॥  
 इत्येवंलक्षणोपेतत्रिभङ्गीतालसङ्गतः ।  
 त्रिभङ्ग्याख्यप्रबन्धः स्यादित्येको भेद ईरितः ॥ १८८ ॥  
 त्रिभङ्ग्याख्येन वृत्तेन छन्दःशास्त्रोदितेन यः ।  
 बद्धयते स त्रिभङ्गिः स्यादिति भेदो द्वितीयकः ॥ १८९ ॥  
 त्रिभिरङ्गैस्त्रिभिस्तालैस्तृतीयो भेद उच्यते ।  
 त्रिभिर्वृत्तैरन्वितत्वाच्चतुर्थो भेद इष्यते ॥ १९० ॥



**III. Prabandhas of Dīpanī Class**(xviii) *Sudarśana*

- 178cd-179ab Now *sudarśana*, which has been previously listed among the five *prabandhas* of *dīpanī* class, will be elucidated.
- 179cd-180ab That in which *udgrāha* is delimited to *pada*, and *dhruva* to *birudas* and *tenas*, similarly *ābhoga* to different words - that [the learned] speak of as *sudarśana*.
- 180cd-181 [So] this *prabandha* is tri-elemental; because the rule regarding (application of specific) *tāla* etc. is absent, it is *aniryukta*; being constructed of four components sans *svara* and *pāṭa*, it is declared to be of *dīpanī* class.

(xix) *Svarāṅka*

- 182ab Now, the characteristics of *svarāṅka prabandha* will be elucidated.
- 182cd-184 That in which *udgrāha* is constructed with *padas*, *melāpaka* with *svaras*, *dhruva* with *birudas*, and there is [only] one *tāla* in *udgrāha*, two *tālas* in *melāpaka* and further, three *tālas* in *dhruva*, is declared to be *svarāṅka*; it should be sung in *mālavaśrī-rāga*. *Ābhoga* is rendered as before. So it is tetra-elemental.
- 185 Because of the rule regarding (the prescription of *mālavaśrī*) *rāga*, it is *niryukta*. Since it is constructed with four components sans *pāṭa* and *tenaka*, it is said to be of *dīpanī* class.

(xx) *Tribhaṅgi*

- 186ab The characteristics of *tribhaṅgi prabandha* will now be elucidated.
- 186cd-187ab Its general definition is: (It is) constructed with *svaras*, *pāṭas* and *padas* in [this] order; its five varieties are described:
- 187cd-188 There are said to be two *laghus* and then a *guru* in *tribhaṅgi tāla*. *Tribhaṅgi prabandha* set to *tribhaṅgi-tāla*, thus defined, is said to be the first variety.
- 189 That which is composed in the metre called *tribhaṅgi* as defined in the science of prosody is said to be second variety of *tribhaṅgi*.
- 190 The third variety is said to be formed from three components and [three] *tālas*. The fourth variety is said to be formed by being possessed of three metrical verses.

तथा देवत्रयस्तुत्या पञ्चमो भेद उच्यते ।  
 एतेषु पञ्चभेदेषु योज्यं सामान्यलक्षणम् ॥ १९१ ॥  
 यथायोगमिहोन्नेयमुद्ग्राहादिविभाजनम् ।  
 आभोगश्च पदैः कार्यस्तेनायं स्यात् त्रिधातुकः ॥ १९२ ॥  
 छन्दस्तालादिनियमात्त्वेष निर्युक्त उच्यते ।  
 दीपनीजातिमांश्चापि लोपाद् विरुदतेनयोः ॥ १९३ ॥

(xxi) कन्दुकः

निरूप्यते कन्दुकोऽथ यत्राद्यचरणः पदैः ।  
 पाटैर्द्वितीयचरणो विरुदैश्च तृतीयकः ॥ १९४ ॥  
 उद्ग्राहे च समाप्तिश्च स कन्दुक इति स्मृतः ।  
 अत्राद्यपादद्वितयमुद्ग्राह इति कथ्यते ॥ १९५ ॥  
 ध्रुवस्तृतीयपादे स्यात् पदैराभोगकल्पना ।  
 तत् त्रिधातुरनिर्युक्तस्तालादिनियमो न यत् ॥ १९६ ॥  
 दीपनीजातिमांश्चापि स्वरतेनकवर्जनात् ।

(xxii) वदनम्

निरूप्यतेऽथ वदनप्रबन्धस्येह लक्षणम् ॥ १९७ ॥  
 प्रबन्धोऽयं त्रिधा प्रोक्तस्तत्राद्यो वदनाभिधः ।  
 अथोपवदनाभिख्यः स्याद्वस्तुवदनाह्वयः ॥ १९८ ॥  
 त्रयाणामपि चैतेषां क्रमाल्लक्षणमुच्यते ।  
 छगणो पगणश्चैव दगणश्चेत्यमी त्रयः ॥ १९९ ॥  
 मात्रागणाः स्युः प्रथमे पाद उद्ग्राहसंज्ञके ।  
 तादृगेव द्वितीयाङ्घ्रिः कर्तव्यो ध्रुवसंज्ञकः ॥ २०० ॥  
 विशेषस्त्वत्र चरणे स्वरपाटं प्रकल्पयेत् ।  
 पदान्तरैरथाऽऽभोग इत्येवं वदनं स्मृतम् ॥ २०१ ॥  
 वदनत्रितयेऽप्यन्यैः पदैराभोगकल्पनम् ।  
 षण्मात्रकः स्याच्छगणः पगणः पञ्चमात्रकः ॥ २०२ ॥

- 191 The fifth variety is said to be formed by [composing it in] laudation of three deities. The general definition should be applied to [each of] these five varieties.
- 192 Division into *udgrāha* etc. is to be determined as found fit. *Ābhoga* should be rendered in (other) words; so this is tri-elemental.
- 193 It is said to be *niryukta* because of the rule regarding [the application of specific] metre, *tāla* etc. By lacking in *biruda* and *tena*, it is of *dīpanī* class.

(xxi) *Kanduka*

- 194-195ab Next, *kanduka* will be elucidated. That in which the first foot is [composed] of words, the second foot of *pāṭas*, the third of *birudas* and the conclusion is on *udgrāha*, is mentioned as *kanduka*.
- 195cd-196ab Here the first two feet are said to be *udgrāha*; *dhruva* is in the third foot; construction of the *ābhoga* is in (other) words.
- 196cd It is tri-elemental. Since there is no rule regarding [the application of specific] *tāla* etc. it is *aniryukta*. Lacking in *svara* and *tena*, it is of *dīpanī* class.

(xxii) *Vadana*

- 197cd Now, the characteristics of *vadana prabandha* will be recounted here.
- 198-199ab This *prabandha* is said to be threefold: of these the first is named *vadana*; next [is] named *upavadana*; similarly, [the third is named] *vastuvadana*. The definitions of these three will now be stated in [this] order.
- 199cd-200ab There are, in the first foot designated as *udgrāha*, three *mātrā-gaṇas* viz. two *cha-gaṇas*, two *pa-gaṇas* and similarly a *da-gaṇa*.
- 200cd-201ab The second foot, designated as *dhruva*, should also be rendered exactly similarly. The special feature is that in this foot, *svaras* and [then] *pāṭas* should [also] be composed.
- 201cd-202ab Next, *ābhoga* [should be composed] in (other) words. *Vadana* is so described. In all the three *vadanas*, *ābhoga* is constructed with other words.



चतुर्मात्रस्तु चगणस्त्रिमात्रस्तगणः स्मृतः ।  
 दगणस्तु द्विमात्रः स्यादित्येतद् गणलक्षणम् ॥ २०३ ॥  
 त्रिधातुकः प्रबन्धोऽयमनिर्युक्तस्तथैव च ।  
 हीनो विरुदतेनाभ्यां चतुरङ्गसमन्वितः ॥ २०४ ॥  
 दीपनीजातिमानेष भवतीत्यवधार्यताम् ।  
 तदेवं दीपनीजातिप्रबन्धाः पञ्च लक्षिताः ॥ २०५ ॥

#### IV. भावनीजातिप्रबन्धाः

(xxiii) वर्णः

अथ द्व्यष्टप्रबन्धेषु भावनीजातिभागिषु ।  
 वर्णः प्रथममुद्दिष्टो वर्ण्यते तस्य लक्षणम् ॥ २०६ ॥  
 विरुदैर्विनिबध्येते यत्रोद्ग्राहध्रुवौ पुनः ।  
 आभोगश्च पदैर्यत्र यश्च कर्णाटभाषया ॥ २०७ ॥  
 वर्णतालेन चोपेतः स वर्ण इति कथ्यते ।  
 त्रिविधः स च वर्णाख्यतालत्रैविध्यतः स्मृतः ॥ २०८ ॥  
 वर्णतालस्त्र्यश्रमिश्रचतुरश्रतया त्रिधा ।  
 त्र्यश्रवर्णे लघू चैव द्रुतद्वन्द्वं लघुद्वयम् ॥ २०९ ॥  
 चतुष्काणि विरामान्तद्रुतानां त्रीण्यथ स्मृतः ।  
 गुरुर्द्रुतद्वयं मिश्रे पुनर्गुरुर्लघू प्लुतः ॥ २१० ॥  
 गुरुर्लघुर्द्रुतश्चैव गुरुश्च चतुरश्रके ।  
 त्रिधातुकः प्रबन्धोऽयं नियमात्तालभाषयोः ॥ २११ ॥  
 निर्युक्तस्तालविरुदपदैरङ्गैस्त्रिभिः पुनः ।  
 बद्धत्वेन परिज्ञेयो भावनीजातिमानिति ॥ २१२ ॥

(xxiv) गद्यम्

अथ गद्यप्रबन्धस्य कथ्यते लक्षणं स्फुटम् ।  
 गद्यं नाम स्मृतं छन्दोहीनं पदकदम्बकम् ॥ २१३ ॥

- 202cd-203 *Cha-gaṇa* is of six *mātrās*; *pa-gaṇa* is of five *mātrās*; *ca-gaṇa* is of four *mātrās*; *ta-gaṇa* is said to be of three *mātrās*; *da-gaṇa* is of two *mātrās*. Such is the definition of *gaṇa(s)*.
- 204-205ab This *prabandha* is tri-elemental; [it is] *aniryukta*; likewise, it is devoid of *biruda* and *tena*; hence it has four components; (so) it should be noted to be of *dīpanī* class.
- 205cd In this manner, the five *prabandhas* of *dīpanī* class have been expounded.

#### IV. *Prabandhas of Bhāvanī Class*

(xxiii) *Varṇa*

- 206 Now, among the sixteen *prabandhas* membering the *bhāvanī* class, *varṇa* was listed as first. Its characteristics will be described.
- 207-208ab That in which [both] *udgrāha* and *dhruva* are constructed with *birudas*, in which *ābhoga* [is constructed] with (other) words in kannaḍa language and [which is] associated with *varṇa-tāla*, is said to be *varṇa*.
- 208cd Because of the three varieties of *varṇa-tāla* it [the *varṇa prabandha*] is (also) of three kinds.
- 209 *Varṇa-tāla* is of three kinds, differentiated as *tryaśra*, *miśra* and *caturaśra*. There occur, in the *tryaśravarnā-tāla*, a pair of *laghus*, a pair of *drutas* and a pair of *laghus*.
- 210 Next in the *miśra [varṇa-tāla]* are said to occur three [sets] of four *drutas*, (each set) ending in *virāma*, then a *guru*, a pair of *drutas*, again a *guru*, a *laghu* and (finally) a *pluta*.
- 211ab In *caturaśra [varṇa-tāla]* there occur] a *guru*, *laghu*, *druta* and *guru*.
- 211cd-212 This *prabandha* is tri-elemental; because there is a rule regarding [the application of *varṇa*] *tāla* and [kannaḍa] language, it is *niryukta*; since it is constructed with three components viz. *tāla*, *biruda* and *pada*, it should be understood to be of *bhāvanī* class.

(xxiv) *Gadya*

- 213 The characteristics of *gadya prabandha* will be now clearly expounded. *Gadya* is declared to be a colligation of words bereft of prosody.

तदप्युत्कलिका चैव चूर्णिका ललितं तथा ।  
 वृत्तगन्धि च खण्डं च चित्रं चेत्यपि षड्विधम् ॥ २१४ ॥  
 एतेषां रसभेदाश्च वर्णाश्चाप्यधिदेवताः ।  
 नियता वृत्तिभेदाश्च रीतिभेदा द्रुतादयः ॥ २१५ ॥  
 द्वैविध्यमभ्युपेतस्य वेणीमिश्रत्वभेदतः ।  
 सर्वं रत्नाकरे प्रोक्तं तत्रत्यमवगम्यताम् ॥ २१६ ॥  
 फलतो न विशेषोऽस्तीत्यस्माभिस्तदुपेक्षितम् ।  
 अथ गद्यस्य रचनाप्रकारः प्रतिपाद्यते ॥ २१७ ॥  
 प्रणवाद्यमतालं च गमकै रचितैर्युतम् ।  
 युक्तं स्थाय्यादिवर्णैश्च गायेत्पदकदम्बकम् ॥ २१८ ॥  
 ततः प्रबन्धनामाङ्कं बद्धमैच्छिकतालतः ।  
 अवान्तरानेकपदसमुदायात्मकं तथा ॥ २१९ ॥  
 पदद्वयं निबध्नीयाद् द्विर्गेयं तत् पृथक्त्वतः ।  
 विलम्बितलयोपेतं प्रयोगं परिकल्पयेत् ॥ २२० ॥  
 ततो वाग्गेयकारस्य गायकस्य च नामनी ।  
 सतालं विनिबध्नीयाद् विलम्बितलयान्विते ॥ २२१ ॥  
 पुनश्च द्रुतमानेन प्रबन्धः सकलोऽपि च ।  
 पूर्वोक्तेन क्रमेणैव गातव्यस्तदनन्तरम् ॥ २२२ ॥  
 पूर्वोर्जितपदद्वन्द्वे प्रथमस्य पदस्य तु ।  
 आदिमारभ्य तत्तालं विलम्बितलयान्वितम् ॥ २२३ ॥  
 एकवारं प्रयुज्याथ न्यासं कुर्यादिति स्थितिः ।  
 अत्राद्यभाग उद्ग्राहो ज्ञेयो यस्तालवर्जितः ॥ २२४ ॥  
 यस्तु तालेन सहितः पदद्वन्द्वात्मकः पृथक् ।  
 द्विर्गातव्यो द्वितीयः स भागस्तु ध्रुव उच्यते ॥ २२५ ॥  
 प्रयोगादिः सतालश्च यस्तु भागस्तृतीयकः ।  
 स आभोग इति ग्राह्यस्तत एव त्रिधातुकः ॥ २२६ ॥  
 अनिर्युक्तश्च तालादिनियमस्यानपेक्षणात् ।  
 पदतालस्वरैर्योगात् त्र्यङ्गोऽयं भावनीयुतः ॥ २२७ ॥



- 214 It is of six varieties viz. *utkalikā*, *cūrṇikā*, similarly *lalita*, *vr̥ttagandhi*, *khaṇḍa* and *citra*.
- 215 Their *rasa* varieties, colours, presiding deities, varieties of style, varieties of diction, *druta* etc. [temp] are constant[ly prescribed].
- 216 It is bifurcated into two varieties by differentiation into *veṇī* and *miśra*. All this is said in [Saṅgīta]-ratnākara and should be studied there alone.
- 217 We have disregarded [to describe] it here as of no special profit [if studied]. The mode of structure of *gadya* will be expounded now.
- 218 A collocation of words, preceded by 'om', without *tāla*, but set to [all] *gamakas* and to *sthāyī* etc. *varṇas*, should be sung.
- 219-220ab Then the name of the *prabandha* is sung in two words, set amidst many groups of words and set to *tāla*, [each of the two words] rendered twice separately.
- 220cd-221 A *prayoga* is then composed in *vilambita* (slow) tempo. Next, the names of the composer and singer are constructed in *vilambita* tempo and set to *tāla*.
- 222abc The whole *prabandha* should be sung again in *druta-laya* (fast tempo) in the manner described above.
- 222d-224ab Commencing on the beginning of the first of two words previously established in *vilambita-laya* and respective *tāla*, it is sung once and then concluded. This is the procedure.
- 224cd-225 The initial portion which is without *tāla* should be known to be *udgrāha*. That latter portion consisting of two words, set to *tāla* and should be sung twice, is said to be *dhruva*.
- 226 That third portion which commences with *prayoga* and is set to *tāla*, should be taken to be *ābhoga*. So, this is tri-elemental.
- 227 Since it does not depend on any rule for [applying specific] *tāla* etc. it is *aniryukta*. It consists of three components viz. *pada*, *tāla* and *svara*; (so) this is of *bhāvanī* class.

(xxv) कन्दः

अथ कन्दप्रबन्धस्य लक्ष्म सम्यक् प्रचक्ष्महे ।  
 यस्तु कर्णाटभाषाद्यैः पदैः संस्कृतवर्जितैः ॥ २२८ ॥  
 पाटैश्च बिरुदैश्चैव गीयते तालवर्जितः ।  
 आर्यागीत्यभिधानेन यश्च वृत्तेन बद्धयते ॥ २२९ ॥  
 गेयो वीररसे यश्च स कन्द इति कथ्यते ।  
 वृत्तरत्नाकरे प्रोक्तमार्यागीतेस्तु लक्षणम् ॥ २३० ॥  
 “आर्याप्रथमदलोक्तं यदि कथमपि लक्षणं भवेदुभयोः ।  
 दलयोः कृतयतिशोभां तां गीतिं गीतवान् भुजङ्गेशः ॥” २३०-ए  
 इदमेवास्य वृत्तस्य लक्ष्मोदाहरणं तथा ।  
 अस्यामयमर्थ आर्यायां प्रथमार्धे प्रकीर्तिताः ॥ २३१ ॥  
 त्रिंशन्मात्रा द्वितीयार्धे सप्तविंशतिरीरिताः ।  
 आर्यागीतौ तु पूर्वार्धवद् द्वितीयार्धकेऽपि च ॥ २३२ ॥  
 त्रिंशन्मात्राः प्रयोक्तव्या एवं लक्षणलक्षिता ।  
 आर्यागीतिरिहोद्ग्राहं प्रथमार्धं प्रकल्प्य तु ॥ २३३ ॥  
 पदैर्गायेद् द्वितीयार्धं ध्रुवं कृत्वा ततः परम् ।  
 पाटैश्च बिरुदैर्गायेत्तद् आभोगकल्पनम् ॥ २३४ ॥  
 ध्रुवाख्यस्य द्वितीयार्धस्यादौ पाटान् स्थितान् पुनः ।  
 उपक्रम्य प्रबन्धस्य न्यासं कुर्यादिति स्थितिः ॥ २३५ ॥  
 त्रिधातुकः प्रबन्धोऽयं छन्दोनियमकीर्तनात् ।  
 निर्युक्तः पाटबिरुदपदैरङ्गैस्त्रिभिर्युतः ॥ २३६ ॥  
 भावनीजातिमांश्चापि भवतीत्यवधार्यताम् ।  
 एकोनत्रिंशदाख्याताः कन्दभेदास्तु शार्ङ्गिणा ॥ २३७ ॥

(xxvi) कैवाडः

निरूप्यतेऽथ कैवाडप्रबन्धस्येह लक्षणम् ।  
 यत्रोद्ग्राहो ध्रुवश्चैव पाटैरेव निबद्धयते ॥ २३८ ॥  
 आभोगस्तु पदैर्यस्मिन्नुद्ग्राहे च समापनम् ।

(xxv) *Kanda*

- 228-230ab Now we shall expound correctly the characteristics of the *kanda prabandha*. That which is sung with words of kannada language etc. other than sanskrit, with *pāṭas* and *birudas* but without *tāla* and that which is composed in the metre named *āryāgīti*, is called *kanda*.
- 230cd The definition of *āryāgīti* is stated thus in **Vṛttaratnākara**:  
*'Aryaprathamadaloktam yadi katham-api lakṣaṇam bhaved-ubhayoḥ /*  
*Dalayoḥ kṛtayatiśobbhām tām gītim gītavān bhujaṅgeśaḥ //*  
 [If the definition given for the first segment of *āryā(vṛtta)* is extended with *yati* (caesura) to both segments, then it is sung as (*āryā*)*gīti* by Bhujaṅgeśa (lord of serpents=Piṅgala-nāga).]
- 231-232ab This selfsame is at once the definition and illustration of this metre. Its meaning is [as follows]: thirty *mātrās* are prescribed in the first half of *āryā*, and twenty-seven in the second half.
- 232cd-233ab In the *āryāgīti*, thirty *mātrās* should be employed in the second half also as in the first half. *Āryāgīti* is thus defined.
- 233cd-234 Here, the first half is devised as *udgrāha* and sung with *padas*. After this, making the second half *dhruva*, it is sung with *birudas*. Then *ābhoga* is composed.
- 235 Reaching again the *pāṭas* occurring at the beginning of the second half called *dhruva*, conclusion of the *prabandha* is made. This is the custom.
- 236-237ab This *prabandha* is tri-elemental. Since a rule regarding [the application of *āryāgīti*] metre has been stipulated, it is *niryukta*. It consists of three components viz. *pāṭa*, *biruda* and *pada*. [So] it should be noted to be of *bhāvanī* class.
- 237cd Twenty-nine varieties of *kanda* are named by **Śārṅga(deva)**.

(xxvi) *Kaivāḍa*

- 238ab The characteristics of *kaivāḍa-prabandha* will be expounded here.
- 238cd-239 That in which *udgrāha* and *dhruva* are [both] constructed from *pāṭas* (only), and *ābhoga* with (other) words, and in which conclusion is on *udgrāha*, is said to be *kaivāḍa*, which preponders in *karapāṭas* (= *pāṭas* produced with hands).
- 240 The *prabandha* is named *karapāṭa* but because of nominal corruption, is transacted as *kaivāḍa* everywhere in this world.



स कैवाड इति प्रोक्तः करपाटप्रधानकः ॥ २३९ ॥  
 प्रबन्धः करपाटाख्यस्तदपभ्रंशनामतः ।  
 कैवाड इति लोकेऽस्मिन् सर्वत्र व्यवहारभाक् ॥ २४० ॥  
 सार्थकैरर्थहीनैश्च पाटैः स द्विविधो मतः ।  
 स शुद्धैर्मिश्रितैः पाटैः शुद्धो मिश्र इति द्विधा ॥ २४१ ॥  
 शुद्धत्वं नाम पाटानां मुखवाद्याक्षरैः सह ।  
 अयुक्तत्वं मिश्रता तु तैर्युक्तत्वमितीर्यते ॥ २४२ ॥  
 त्रिधातुरप्यनिर्युक्तः पाटतालपदैस्त्रिभिः ।  
 अङ्गैरुपनिबद्धत्वाद् भावनीजातिमांस्तथा ॥ २४३ ॥

(xxvii) अङ्कचारिणी

अथाङ्कचारिणी नाम प्रबन्धः प्रतिपाद्यते ।  
 यत्रोद्ग्राहध्रुवौ वीररौद्राख्यरससंयुतैः ॥ २४४ ॥  
 बिरुदैर्विनिबद्ध्येते तालेनेष्टेन केनचित् ।  
 गातृनेतृप्रबन्धाख्याविख्यापनमनोहरैः ॥ २४५ ॥  
 आभोगश्च पदैर्यस्यां कथिता साङ्कचारिणी ।  
 त्रिधातुकः प्रबन्धोऽयमनिर्युक्तश्च कीर्तितः ॥ २४६ ॥  
 अङ्गैस्त्रिभिश्च बिरुदपदतालैर्निबन्धनात् ।  
 भावनीजातिमांश्चापि भवेद् रत्नाकरे पुनः ॥ २४७ ॥  
 भेदाः षडङ्कचारिण्या वासवाद्या निरूपिताः ।  
 ते तत्रैवावगन्तव्या इति सर्वं समञ्जसम् ॥ २४८ ॥

(xxviii) वर्तनी

निरूप्यतेऽथ वर्तन्याः प्रबन्धस्येह लक्षणम् ।  
 स्वराद्यकरणस्य प्राक् प्रबन्धस्य यदीरितम् ॥ २४९ ॥  
 लक्ष्मोद्ग्राहे ध्रुवे चैव निबिडस्वरबद्धता ।  
 आभोगे पदबद्धत्वं भवेदिति तथैव च ॥ २५० ॥  
 वर्तन्यामपि विज्ञेयं विशेषस्तु प्रदर्श्यते ।  
 स्वराद्यकरणे प्रोक्तो रासतालो द्रुतो लयः ॥ २५१ ॥

- 241 It is of two kinds, [being composed] from *pāṭas* with meaning and without meaning. It is of two kinds again viz. *śuddha* and *miśra* because of pure and mixed *pāṭas* (respectively).
- 242 Purity of *pāṭas* means being unmixed with syllables produced by voice; mixture is said to be mixed with them.
- 243 It is tri-elemental; *aniryukta*; being constructed with three components viz. *pāṭa*, *tāla* and *pada*, it is of *bhāvanī* class.

(xxvii) *Aṅkacārīṇī*

- 244ab Now the *prabandha* called *aṅkacārīṇī* will be expounded.
- 244cd-246ab That in which *udgrāha* and *dhruva* are [both] composed from *birudas* consisting of *rasas* viz. *vīra* (heroic) and *raudra* (terrible) in any arbitrary *tāla* and in which *ābhoga* is [composed] of words which attractively acknowledge the names of singer, patron and *prabandha*, is said to be *aṅkacārīṇī*.
- 246cd This *prabandha* is said to be tri-elemental and *aniryukta*.
- 247-248 Because it is constructed in three components, viz. *biruda*, *pada* and *tāla*, it is of *bhāvanī* class. Further, six varieties of *aṅkacārīṇī* such as *vāsava* are mentioned in [Saṅgīta-]ratnākara. They should be studied there alone. In this way everything [about this *prabandha*] is correctly [stated].

(xxviii) *Vartanī*

- 249ab The characteristics of the *vartanī prabandha* will be expounded here.
- 249cd-251a Whatever the characteristics which were stated before for *svarakaraṇa* in *udgrāha*, *dhruva*, construction with densely packed *svaras*, construction of *ābhoga* with (other) *padas*, should be understood [to apply] in *vartanī* also.
- 251d-252c [Only] the special [feature] will be shown [here]: in *svara-karaṇa*, *rāsa-tāla* and *druta-laya* (fast tempo) one prescribed. However, in *vartanī*, *rāsa-tāla* does not occur but any *tāla* (of one's own choice may be used); the tempo is slow.

वर्तन्यां तु न रासः स्यात्तालः किंचैच्छिको भवेत् ।  
 विलम्बितलयश्चाथ गाने रीतिः प्रदर्श्यते ॥ २५२ ॥  
 उद्ग्राहं तु द्विरुद्गायेद् ध्रुवाभोगौ सकृत्पुनः ।  
 ध्रुवे न्यासस्ततो यस्या वर्तनी सा प्रकीर्तिता ॥ २५३ ॥  
 त्रिधातुकः प्रबन्धोऽयमनिर्युक्तस्तथैव च ।  
 पदतालस्वरैर्योगात् त्र्यङ्गोऽयं भावनीयुतः ॥ २५४ ॥

(xxix) आर्या

अथ लक्षणमार्यायाः प्रबन्धस्य निरूप्यते ।  
 आर्यावृत्तेन रचितामार्यामार्याः प्रचक्षते ॥ २५५ ॥  
 आर्यावृत्तस्य चार्धान्ते चरणान्तेऽथ वा स्वराः ।  
 प्रयोज्यास्तत्र चाद्यार्धमुद्ग्राहं परिकल्पयेत् ॥ २५६ ॥  
 तत्तद् द्विवारं गातव्यं द्वितीयार्धं भवेद् ध्रुवः ।  
 तत्तु गेयं सकृत् पश्चादाभोगं परिकल्पयेत् ॥ २५७ ॥  
 गातृनेतृप्रबन्धाङ्कमुद्ग्राहे च समापयेत् ।  
 इदमार्याप्रबन्धस्य लक्षणं परिचक्षते ॥ २५८ ॥  
**वृत्तरत्नाकरे प्रोक्तमार्यावृत्तस्यलक्षणम् ।**  
 “लक्ष्मैतत् सप्त गणा गोपेता भवति नेह विषमे जः ।  
 षष्ठोऽयं च नलघू वा प्रथमेऽर्धे नियतमार्यायाः ॥ २५९-ए ॥  
 षष्ठे द्वितीयलान् न्ते परके मुखलाच्च स यतिपदनियमः  
 चरमेऽर्धे पञ्चमके तस्मादिह भवति षष्ठो लः ॥” २५९-बि ॥  
 उदाहरणमप्येतदार्यावृत्तस्य सम्मतम् ॥ २५९ ॥  
 अस्यायमर्थ आर्यायाः प्रथमार्धे प्रकीर्तिताः ।  
 गणाः सप्त गुरुश्चैव विषमे जगणो न च ॥ २६० ॥  
 षष्ठोऽयं जगणः प्रोक्तस्तत्स्थाने नलघू च वा ।  
 नगणश्च लघुश्चेति जातं लघुचतुष्टयम् ॥ २६१ ॥  
 इत्यार्याप्रथमार्धस्य लक्षणं विशदीकृतम् ।  
 तदुत्तरार्धेऽपि गणाः सप्तैव च गुरुस्तथा ॥ २६२ ॥



- 252d-253 The manner of its singing will be [now] shown: let *udgrāha* be sung twice, *dhruva* and *ābhoga*, once (each); conclusion is on *dhruva*; wherein it is so, it is said to be *vartanī*.
- 254 This *prabandha* is tri-elemental and *aniryukta*, consisting of three components viz. *pada*, *tāla* and *svara*; this is of *bhāvanī* class.

(xxix) *Āryā*

- 255ab Now, the characteristics of *āryā prabandha* will be expounded.
- 255cd The venerated ones <*āryāḥ*> declare *āryā (prabandha)* to be set in *āryā* metre.
- 256-257c *Svaras* must be performed at the end of [each] half or at the end of [every] verse foot of *āryā vṛtta*; the first half is devised as *udgrāha*. Each of it should be sung twice; the second half is *dhruva*, it should be sung once.
- 257d-258 After this, *ābhoga* should be composed, containing the marks of singer, patron and *prabandha*; [the *prabandha*] should be concluded on *udgrāha*. This is declared to be the definition of *āryā prabandha*.
- 259 The definition of *āryā* metre is stated in **Vṛttaratnākara** [thus]:
- 259A 'Lakṣmaitat sapta gaṇā gopetā bhavati neha viṣame jaḥ /  
ṣaṣṭho'yam na laghū vā prathame'rdhe niyatam-āryāyāḥ //
- 259B Ṣaṣṭhe dvitīyalān nle parake mukhalācca sa yatipadaniyamah /  
carame 'rdhe pañcamake tasmād-ihā bhavati ṣaṣṭho laḥ //
- 259A Its character is to possess seven gaṇas with a guru at the end. The odd gaṇas shall not be ja-gaṇa. The sixth [gaṇa] may be this [ja-gaṇa] or a na-gaṇa possessed of one more laghu. This prescription is invariable in the first half of the *āryā* (metre).
- 259B Further, if the sixth is na-gaṇa possessed of one more laghu, then the rule is that the yati i.e. caesura occurs with its second laghu and the first laghu of the next (i.e. seventh) gaṇa. The caesura in the latter half lies similarly with the first laghu of the fifth gaṇa. The sixth gaṇa is composed of only one laghu.
- This is considered to be [also] the illustration for the *āryā* metre.
- 260 Its meaning is this: there are seven gaṇas and a guru, but no ja-gaṇa in odd positions in the first half of the *āryā*.
- 261-262ab This sixth gaṇa is ja-gaṇa or, instead, na-gaṇa with one (more) laghu; from na-gaṇa and laghu together there are four laghus.

किन्तु षष्ठो गणस्तस्मिन्नेक एव लघुर्भवेत् ।  
 आर्यावृत्ते चतुर्मात्रागणा ग्राह्या इति स्थितिः ॥ २६३ ॥  
 आर्याभेदास्तु लक्ष्म्याद्याः षड्विंशतिरुदाहृताः ।  
 रत्नाकरे न ते लक्ष्ये प्रसिद्धा इत्युपेक्षिताः ॥ २६४ ॥  
 त्रिधातुकः प्रबन्धोऽयं छन्दोनियमबन्धनात् ।  
 निर्युक्तस्त्रिभिरङ्गैश्च पदतालस्वरात्मकैः ॥ २६५ ॥  
 बद्धत्वादवगन्तव्यो भावनीजातिमानिति ।

(xxx) गाथा

अथ गाथा प्रबन्धस्य स्वरूपमभिधीयते ॥ २६६ ॥  
 आर्यालक्षणमेवेदं गाथाया अपि लक्षणम् ।  
 किं त्वार्या संस्कृतपदैर्बद्धव्येति व्यवस्थितिः ॥ २६७ ॥  
 गाथा तु प्राकृतपदैर्बद्धव्येत्यनयोर्भिदा ।  
 निर्युक्तत्वत्रिधातुत्वभावनीजतिशालिताः ॥ २६८ ॥  
 गाथायामिह विज्ञेयास्त्वार्यालक्ष्मातिदेशतः ।

(xxxi) क्रौञ्चपदः

अथ क्रौञ्चपदो नाम प्रबन्धः प्रतिपाद्यते ॥ २६९ ॥  
 यत्रोद्ग्राहः स्वरैर्बद्धः पदैस्तु ध्रुव इष्यते ।  
 पदान्तरैस्तथाऽऽभोगो गातृनामादिचिह्नितः ॥ २७० ॥  
 प्रतितालाख्यतालेन वक्ष्यमाणेन यो युतः ।  
 यश्चोद्ग्राहधृतन्यासः स तु क्रौञ्चपदः स्मृतः ॥ २७१ ॥  
 लघुर्द्रुतद्वयं चैव प्रतिताले प्रचक्षते ।  
 स च द्वेधा क्रौञ्चपदनामवृत्तसमन्वितः ॥ २७२ ॥  
 तद्वृत्तरहितश्चेति तत्र क्रौञ्चपदाभिधम् ।  
 वृत्तं कीदृशमित्युक्ते तल्लक्षणमुदीर्यते ॥ २७३ ॥  
 आदौ तु भगणः प्रोक्तो मगणस्तदनन्तरम् ।  
 सगणो भगणश्चैव चत्वारो नगणास्तथा ॥ २७४ ॥

Thus the characteristics of the first half of *āryā* are described elaborately.

- 262cd-263 In the second half also there are seven *gaṇas* similarly and a *guru*. But only one *laghu* occurs in the sixth *gaṇa*. The custom is that in the *āryā* metre, the *gaṇas* are [each] of four *mātrās*.
- 264 Twenty-six varieties of *āryā* such as *lakṣmī* are mentioned in [Saṅgīta-]ratnākara but [they are] ignored [here] because they are not in vogue in [current musical] practice.
- 265-266ab This *prabandha* is tri-elemental; *niryukta* because it is bound by a rule regarding [the application of specific, viz. *āryā*] metre; because it is composed of three components viz. *pada*, *tāla* and *svara*, it should be understood as of *bhāvanī* class.

(xxx) *Gāthā*

- 266cd Now the format of *gāthā prabandha* will be delineated.
- 267-268ab This selfsame definition of *āryā* is also the definition of *gāthā*. But the rule is that *āryā* should be constructed with words of sanskrit [alone], whereas *gāthā* should be constructed with words of *prākṛta*; this is the difference between them.
- 268cd-269ab Being *niryukta*, tri-elemental and of *bhāvanī* class should be understood in *gāthā* also by extension of the definition of *āryā*.

(xxxi) *Krauñcapada*

- 269cd Now the *prabandha* called *krauñcapada* will be expounded.
- 270-271 That in which *udgrāha* is constructed from *svaras*, [wherein] *dhruva* is required to be [constructed] from *padas*, *ābhoga*, marked with the names of singer etc. from different words set to the *tāla* named *prati-tāla*, which will be [presently] described, and wherein conclusion is on *udgrāha*, that is said to be *krauñcapada*.
- 272ab In *prati-tāla* is prescribed a pair of *laghu* and *druta*.
- 272cd-273a It is of two kinds viz. harnessed with the metre called *krauñcapada* and without that metre.
- 273bcd If it is asked, of what manner is this metre named *krauñcapada*, its definition will be stated:
- 274-275 First there is said [to occur] a *bha-gaṇa*, after this, a *ma-gaṇa*; then a *sa-gaṇa*, *bha-gaṇa*; similarly, four *na-gaṇas*, and a *guru* (at the end). Wherein [this] is found in [each of] four feet, it is *krauñcapada* metre. Further, its illustration [is as follows]:



गुरुश्च यत्र दृश्यन्ते चरणेषु चतुर्ष्वपि ।

वृत्तं क्रौञ्चपदं तत् स्यादस्योदाहरणं पुनः ॥ २७५ ॥

“या कपिलाक्षी पिङ्गलकेशी कलिरुचिरनुदिनमनुनयकठिना  
दीर्घतराभिः स्थूलशिराभिः परिवृतवपुरतिशयकुटिलगतिः ।

आयतजङ्घा निम्नकपोला लघुतरकुचयुगपरिचितहृदया

सा परिहार्या क्रौञ्चपदा स्त्री ध्रुवमिह निरवधिसुखमभिलषता ॥” २७५-ए

त्रिधातुकः प्रबन्धोऽयं निर्युक्तश्च तथा स्मृतः ।

तालादिनियमादङ्गैः स्वरतालपदाभिधैः ॥ २७६ ॥

बद्धत्वात् त्रिभिरप्येक्ष्य भावनीजातिमान् भवेत् ।

(xxxii) कलहंसः

कलहंसप्रबन्धस्य कथयाम्यथ लक्षणम् ॥ २७७ ॥

कलहंसाख्यवृत्तेन प्रबन्धो यः प्रबद्ध्यते ।

तमाहुः कलहंसाख्यं तस्य वृत्तस्य लक्षणम् ॥ २७८ ॥

आख्यातमादिभरते भरतेन महात्मना ।

“द्वितीयसप्तमान्त्यश्च तुरीयको गुरुर्यदा च षष्ठो दशमोऽपि वा ।

अथोदितो हि पादे त्वथ जागते भवेदिदं तु हंसाख्यमिति स्मृतम् ॥” २७९-ए

इदमेवास्य वृत्तस्य लक्ष्यमस्यार्थ उच्यते ॥ २७९ ॥

चतुर्ष्वपि च पादेषु द्वादशाक्षरशालिषु ।

प्रतिपादं द्वितीयश्च तुर्यः षष्ठश्च सप्तमः ॥ २८० ॥

दशमो द्वादशश्चैव वर्णो यदि गुरुर्भवेत् ।

तदानीं कलहंसाख्यं छन्द इत्यत्र चोच्यते ॥ २८१ ॥

प्रयुञ्ज्यात् प्रतिपादान्तं स्वरान् झम्पाख्यतालतः ।

गायेच्चादिमपादान्तप्रयुक्तेषु स्वरेष्वथ ॥ २८२ ॥

न्यासं कुर्यात् प्रबन्धस्य झम्पातालस्य लक्षणम् ।

स्वरप्रकरणे प्रोक्तमलङ्कारनिरूपणे ॥ २८३ ॥

275A 'Yā kapilākṣī piṅgalakeśī kalirucir-anudinam-anunaya-kaṭhinā  
 dīrghatarābbhiḥ sthūlaśirābbhiḥ parivṛtavapur-atīṣayakuṭilagatiḥ/  
 Āyatajaṅghā nimnakapolā laghutarakucayugaparicitahṛdayā  
 sā parihāryā krauñcapadā strī dhruvam-ihā niravadhi sukham-  
 abhilaṣatā //

[That (type of) woman should be avoided by those who seek ceaseless pleasure, (a woman) who has red eyes, tawny hair, (who) becomes harder (and harder) even if entreated day after day, whose body is covered with thick and long veins, has extremely crooked gait, long shanks, sunken cheeks, whose bosom is well known for (its) pair of small breasts and who is curlew-footed <krauñcapada>.]

276-277ab This *prabandha* is tri-elemental and is said to be *niryukta* because of a rule regarding [the application of specific viz. *prati-tāla*] *tāla* etc. Since it is composed of three components viz. *svara*, *tāla* and *pada*, it is of *bhāvanī* class.

(xxxii) *Kalahaṁsa*

277cd I shall now narrate the characteristics of *kalahaṁsa prabandha*.  
 278-279 That *prabandha* which is composed in the *kalahaṁsa* metre is called *kalahaṁsa*. The definition of this metre is recounted by the great soul **Bharata** in [his] **Ādibharata** thus:

279A 'Dvītīyasaptamāntyaś-ca turīyako gurur-yadā ca ṣaṣṭho daśamo'pi  
 vā /  
 Athodito hi pāde tv-atha jāgate bhaved-idam tu haṁsākhyam-iti  
 smṛtam //

[If the second, seventh, fourth, sixth and tenth (syllables) are gurus (in the twelve morae occurring) in every foot (among four), then it is said to be named *haṁsa* which belongs to (the metrical species called) *jagatī*.]

This selfsame is said to be the illustration of this metre.

280-281 Here, if in each of the four feet carrying twelve syllables, the second, fourth, sixth, seventh, tenth and twelfth letter is *guru*, then it is said to be the metre called *kalahaṁsa*.

282-283a Let *svaras* be performed in *jhampā-tāla* at the end of each foot. Then, let conclusion of the *prabandha* be sung on the *svaras* which are applied at the end of the first foot.

अत्राद्यमर्धमुद्ग्राहं वृत्तस्य परिकल्पयेत् ।  
 उत्तरार्धे ध्रुवं कुर्यादाभोगं च पृथक्त्वतः ॥ २८४ ॥  
 अतस्त्रिधातुकः सोऽयं नियमाद् वृत्ततालयोः ।  
 निर्युक्तश्च भवत्यङ्गैः स्वरतालपदैस्त्रिभिः ॥ २८५ ॥  
 निबद्धत्वेन विज्ञेयो भावनीजातिमांस्तथा ।

(xxxiii) तोटकः

लक्षणं तोटकस्याथ कथ्यते यः प्रबद्ध्यते ॥ २८६ ॥  
 तोटकाख्येन वृत्तेन स तोटक इति स्मृतः ।  
 लक्ष्म तोटकवृत्तस्य वृत्तरत्नाकरे स्फुटम् ॥ २८७ ॥  
 “इह तोटकमम्बुधिसैः कथितम्” ॥ २८७ ए ॥  
 अस्यायमर्थः सगणैश्चतुर्भिस्तोटकं स्मृतम् ।  
 इदमेवास्य लक्ष्यं च ज्ञेयमत्र च तोटकम् ॥ २८८ ॥  
 प्रयोज्याः प्रतिपादान्तं स्वराः पूर्ववदत्र च ।  
 उद्ग्राहः प्रथमार्धं स्यादुत्तरार्धं ध्रुवः स्मृतः ॥ २८९ ॥  
 आभोगः पूर्ववत् कार्यस्तेनायं स्यात् त्रिधातुकः ।  
 निर्युक्तो वृत्तनियमात् स्वरतालपदैस्त्रिभिः ॥ २९० ॥  
 अङ्गैरुपनिबद्धत्वाद् भावनीजातिमांस्तथा ।

(xxxiv) हंसलीलः

हंसलीलप्रबन्धस्य लक्षणं प्रतिपाद्यते ॥ २९१ ॥  
 पदैर्यत्राद्यपादः स्यात् पाटैरेव द्वितीयकः ।  
 हंसलीलाख्यतालेन युक्तोऽयं हंसलीलकः ॥ २९२ ॥  
 हंसलीलाख्यताले च यगणश्च लघुर्गुरुः ।  
 अत्राद्यपाद उद्ग्राहो द्वितीयस्तु ध्रुवः स्मृतः ॥ २९३ ॥  
 पदान्तरैस्तथाऽऽभोगस्तेनायं स्यात् त्रिधातुकः ।  
 निर्युक्तस्तालनियमात् पाटतालपदात्मकैः ॥ २९४ ॥  
 त्रिभिरङ्गैर्निबद्धत्वाद् भावनीजातिमानपि ।



- 283bcd The definition of *jhampā-tāla* is told in the chapter on *svara* while expounding *alanṁkāras*.
- 284 Let the first half of the metre be devised as *udgrāha*; *dhruva* is composed in the second half. *Ābhoga* is rendered separately (in different words).
- 285-286ab Therefore this [*prabandha*] is tri-elemental, and is *niryukta* because of the rule regarding [the application of specific] metre (viz. *kalahanisa*) and *tāla* (viz. *jhampā*). Since it is constructed with three components viz. *svara*, *tāla* and *pada*, it should be understood to be of *bhāvanī* class.

(xxxiii) *Toṭaka*

- 286cd-287ab Now the definition of *toṭaka* will be stated. That which is composed in the metre called *toṭaka* is said to be *toṭaka* [*prabandha*].
- 287cd The definition of *toṭaka* metre is clearly stated] in **Vṛttaratnākara** thus:
- 287A 'Iha *toṭakamambudhisaiḥ kathitam*'  
[Here *toṭaka* is described as (possessed) of ocean (-numbered i.e. four) *sa* (gaṇas)].
- 288abc Its meaning is this: *toṭaka* is said [to be formed] from four *sa-gaṇas*. This selfsame should be understood to be its illustration [also].
- 288d-289 Here in *toṭaka* (*prabandha*) *svaras* should be performed at the end of each foot. As before, *udgrāha* is the first half and *dhruva*, the second half.
- 290abc *Ābhoga* should be rendered as [described] before [in different words]. So it is tri-elemental. Because of the rule on [specific viz. *toṭaka* metre], it is *niryukta*.
- 290d-291ab Being composed from three components viz. *svara*, *tāla* and *pada*, it is of *bhāvanī* class.

(xxxiv) *Haṁsalīla*

- 291cd The characteristics of *haṁsalīla prabandha* will be [now] expounded.
- 292 That in which the first foot is composed with words (*padas*), the second with *pāṭas* alone and is associated with *haṁsalīla-tāla*, is *haṁsalīla* [*prabandha*].
- 293ab In the *tāla* called *haṁsalīla* [occur] *ya-gaṇa* [=laghu, two *gurus*], *laghu* and *guru*.
- 293cd-294ab Here the first foot is *udgrāha*, the second is said to be *dhruva*; *ābhoga* [is rendered] in different words. So it is tri-elemental.

(xxxv) चतुष्पदी

चतुष्पदीप्रबन्धोऽथ लक्ष्यते लक्ष्यसम्मतः ॥ २९५ ॥  
 यस्या द्वितीयके पादे तुर्यपादे पृथक् पृथक् ।  
 भवन्ति द्व्यष्टसङ्ख्याका मात्रा लघ्वक्षरात्मिकाः ॥ २९६ ॥  
 प्रथमे च तृतीयेऽङ्गौ मात्राः पञ्चदशैव च ।  
 भिन्नार्थयमकोपेतं यस्यामर्धद्वयं भवेत् ॥ २९७ ॥  
 आद्यमर्धं स्वरान्तं स्यात् तेनान्तं स्याद् द्वितीयकम् ।  
 तेनकन्याससंयुक्ता गेया कर्णाटभाषया ॥ २९८ ॥  
 तालेन रहिता सेयं चतुष्पद्यभिधीयते ।  
 अर्थे सत्यर्थभिन्नानां वर्णानां या पुनः श्रुतिः ॥ २९९ ॥  
 यमकं तद्वेदित्थं यमकज्ञाः प्रचक्षते ।  
 अत्र स्वरान्तमाद्यार्धमुद्ग्राहं परिकल्पयेत् ॥ ३०० ॥  
 तेनकान्तं द्वितीयार्धं ध्रुवत्वेन प्रकल्पयेत् ।  
 आभोगः पूर्ववत् कार्यस्तेनायं स्यात् त्रिधातुकः ॥ ३०१ ॥  
 भाषानियमयुक्तत्वान्निर्युक्तश्च प्रकीर्तितः ।  
 पदतेनस्वरैस्त्र्यङ्गैर्बद्धत्वाद् भावनीयुतः ॥ ३०२ ॥

(xxxvi) वीरश्रीः

निरूप्यतेऽथ वीरश्रीप्रबन्धस्येह लक्षणम् ।  
 यत्रोद्ग्राहः पदैर्बद्धो बिरुदैस्तु ध्रुवो भवेत् ॥ ३०३ ॥  
 पदान्तरैस्तथाऽऽभोगो वीरश्रीरिति स स्मृतः ।  
 त्रिधातुकः प्रबन्धोऽयमनिर्युक्तश्च कीर्तितः ॥ ३०४ ॥  
 तालाद्यनियमात्तालपदाभ्यां बिरुदेन च ।  
 बद्धोऽयमङ्गत्रययुग् भावनीजातिमांस्तथा ॥ ३०५ ॥

294cd-295ab It is *niryukta* because of the rule in [application of specific] *tāla* (viz. *haṁsalīla*). Since it is composed with three components viz. *pāṭa*, *tāla* and *pada*, it is of *bhāvanī* class.

(xxxv) *Catuṣpadī*

- 295cd *Catuṣpadī-prabandha* will be now expounded in accordance with its practical usage.
- 296-297ab That in which occur *mātrās* numbering sixteen consisting of [only] short syllables separately in the second foot and fourth foot, while fifteen *mātrās* occur in the first and third feet,
- 297cd-299ab That in which the two halves consist of *yamaka* producing different meanings [with the same sounds], the first half terminates in *svaras*, the second half terminates with *tenas*, conclusion is on *tenakas* and [*the prabandha*] is sung in kannada language, (and) is (sung) without *tāla*, this is named *catuṣpadī*.
- 299cd-300ab Cognoscenti in *yamaka* declare that *yamaka* is the sounding again of [a group of] syllables, [already] meaningful, to yield different meaning (by regrouping).
- 300cd-301 Here, let the first half terminating in *svaras* be devised as *udgrāha*, and the second half terminating in *tenakas* be devised as *dhruva*. *Ābhoga* is rendered as before (with other words). So this is tri-elemental.
- 302 It is declared to be *niryukta* because of the rule regarding [the application of specific] language (viz. kannada). Since it is composed of three components viz. *pada*, *tena* and *svara*, it belongs to *bhāvanī* [class].

(xxxvi) *Vīraśrī*

- 303ab Now the characteristics of *vīraśrī prabandha* will be expounded here.
- 303cd-304ab That in which *udgrāha* is composed of *padas*, and *dhruva* is [composed] of *birudas*, *ābhoga* is similarly [rendered] with different words, is said to be *vīraśrī*.
- 304cd-305 This *prabandha* is [thus] tri-elemental and is said to be *aniryukta* because there is no rule regarding [application of specific] *tāla* etc. Being composed of three components viz. *tāla*, *pada* and *biruda*, it is said to be, again, of *bhāvanī* class.



(xxxvii) मङ्गलाचारः

उच्यते मङ्गलाचारप्रबन्धस्येह लक्षणम् ।  
 यः कैशिक्याख्यरागेण गीतो निःसारसंज्ञिना ॥ ३०६ ॥  
 तालेन च निबद्धोऽयं मङ्गलाचार उच्यते ।  
 त्रिविधः स च गद्यात्मा पद्यात्मा चोभयात्मकः ॥ ३०७ ॥  
 पादान्ते वाऽथ वाऽर्धान्ते प्रयोज्यास्तत्र च स्वराः ।  
 रागस्तु कैशिकी नाम भाषारागः प्रकीर्तितः ॥ ३०८ ॥  
 स च गान्धर्वरागान्तर्भूतो रत्नाकरे त्विति ।  
 ज्ञेयं निःसारताले च विरामान्तं लघुद्वयम् ॥ ३०९ ॥  
 अत्र सस्वरमाद्यार्धमुद्ग्राहः परिकीर्तितः ।  
 सस्वरं तु द्वितीयार्धं ध्रुवो ज्ञेयः पृथक् पदैः ॥ ३१० ॥  
 आभोगः पूर्ववत् कार्यस्तेनायं स्यात् त्रिधातुकः ।  
 निर्युक्तश्च भवत्येष नियमाद्रागतालयोः ॥ ३११ ॥  
 पदतालस्वरैस्त्र्यङ्गैर्बद्धत्वाद् भावनीयुतः ।

(xxxviii) दण्डकः

अथोद्दशक्रमप्राप्तो दण्डकः प्रतिपाद्यते ॥ ३१२ ॥  
 दण्डकाख्येन वृत्तेन यः स्वरैश्च निबद्ध्यते ।  
 स दण्डको दण्डकस्य लक्षणं नगणद्वयम् ॥ ३१३ ॥  
 रगणाः सप्त यस्य स्युः पादे पादे स दण्डकः ।  
 यथा-“ इह हि भवति दण्डकारण्यदेशे स्थितिः

पुण्यभाजां मुनीनां मनोहारिणि  
 त्रिदशविजयवीर्यदृष्यद्दशग्रीवलक्ष्म्या विरामेण रामेण संसेविते ।  
 जनकयजनभूमिसम्भूतसीमन्तिनीसीमसीतापदस्पर्शपूताश्रये  
 भुवननमितपादपम्पाभिधानाम्बिकातीर्थयात्रागतानेकसिद्धाकुले” ॥ ३१४ ए ॥  
 अत्र दण्डकवृत्तस्थपदैः पूर्वार्धमुच्यते ॥ ३१४ ॥

(xxxvii) *Maṅgalācāra*

- 306ab The characteristics of *maṅgalācāra prabandha* will be described here.
- 306cd-307ab That which is sung in the *rāga* called *kaiśikī* and set to *tāla* named *niḥsāru* is said to be *maṅgalācāra*.
- 307cd-308ab It is of three varieties viz. of prose, of verse and of both. Here *svaras* should be rendered at the end of [each] foot or at the end of [each] half.
- 308cd-309ab The *rāga* called *kaiśikī* is declared to be a *bbāṣā-rāga*, included in the *gāndharva-rāgas* according to [Saṅgīta-]ratnākara.
- 309cd A pair of *laghus* ending in *virāma* should be understood [to occur] in *niḥsāru-tāla*.
- 310-311ab Here the first half along with *svaras* is said to be *udgrāha*. The second half, along with *svaras* should be understood as *dhruva*. *Ābhoga* should be rendered, as before, with separate words. This is, therefore, tri-elemental.
- 311cd-312ab Because of the rule regarding [the application of specific] *rāga* (viz. *kaiśikī*) and *tāla* (viz. *niḥsāru*), it is *niryukta*. Being composed of three components viz. *pada*, *tāla* and *svaras*, it is of *bhāvanī* [class].

(xxxviii) *Daṇḍaka*

- 312cd Now will be expounded *daṇḍaka*, which is the next in order of listing.
- 313-314ab That which is composed in the metre called *daṇḍaka* and in *svaras* is *daṇḍaka (prabandha)*. *Daṇḍaka* is defined thus: that in every quarter of which there are two *na-gaṇas* and seven *ra-gaṇas* is *daṇḍaka*. Thus-
- 314A *Iha hi bhavati daṇḍakāranya-deśe sthitiḥ puṇyabbhājām munīnām  
manobhāriṇi  
tridaśavijayavīryadr̥pyad-daśagrīvalakṣmyā virāmeṇa rāmeṇa  
saṁsevite /  
Janaka-yajana-bhūmisambhūta-sīmantiṇīśima-sītāpadasparśapūtās  
raye  
bhuvananamitapāda-pampābbidhānāmbikātīrtthayātrā gatāneka-  
siddhākule //*

स चोद्ग्राहो द्वितीयार्धं स्वरैर्ज्ञेयं स च ध्रुवः ।  
 पदान्तरैस्तथाऽऽभोगस्तत एष त्रिधातुकः ॥ ३१५ ॥  
 निर्युक्तो वृत्तनियमात् स्वरतालपदैस्त्रिभिः ।  
 अङ्गैरुपनिबद्धत्वाद् भावनीजातिमान्भवेत् ॥ ३१६ ॥  
 तदेवं वर्णिता द्व्यष्ट प्रबन्धा भावनीयुताः ।

### V. तारावलीजातिप्रबन्धाः

(xxxix) एला

(क) सामान्यलक्षणम्

अथ द्वाविंशतिस्तारावलीजातिसमन्विताः ॥ ३१७ ॥  
 प्रबन्धाः पूर्वमुद्दिष्टास्तत्राप्यादौ प्रकीर्तिताः ।  
 एलाप्रबन्धस्तस्येह लक्ष्म सम्यक् प्रचक्ष्महे ॥ ३१८ ॥  
 एलायास्तावदुद्ग्राहे त्रयः पादाः प्रकीर्तिताः ।  
 तत्राद्यपादे प्रथमं द्वे खण्डे परिकल्पयेत् ॥ ३१९ ॥  
 तयोश्च खण्डयोर्धातुरेको मातुस्तु भिद्यते ।  
 धातुर्नाम स्वरः प्रोक्तो मातुरक्षरमुच्यते ॥ ३२० ॥  
 एतच्च खण्डयुगलं सानुप्रासं प्रकल्पयेत् ।  
 वर्णसाम्यमनुप्रास इत्यनुप्रासलक्षणम् ॥ ३२१ ॥  
 ततः परं प्रयोगस्तु गमकालसिलक्षणः ।  
 किञ्चित्पदान्वितश्चान्ते कर्तव्यस्तदनन्तरम् ॥ ३२२ ॥  
 पल्लवाख्यानि गेयानि पदानि त्रीणि तत्र च ।  
 आद्ये विलम्बमानेन तृतीयं द्रुतमानतः ॥ ३२३ ॥  
 अत्र खण्डद्वयं तारं प्रथमं पदमुच्यते ।  
 ततः परं प्रयोगो यस्तद् द्वितीयं पदं स्मृतम् ॥ ३२४ ॥



[Here occur the mind-exhilarating settlements of virtuous sages in the country of the daṇḍaka forest, which is inhabited by Rāma who put to rest the ten-necked (Rāvaṇa's) goddess of fortune, who had turned arrogant with the power of victory over the gods, (the forest) which is made holy with the touch of the feet of Sīta who is the ultimate boundary of womanhood and who emerged from the sacrificial site of (king) Janaka and (the forest) in which occurs the Ambikātīrtha called Pampā (lake), whose feet are worshipped by the (whole) world and to which many siddhas (i.e. sages endowed with supernatural attainments) come in pilgrimage.]

- 314cd-315 Here (in this *prabandha*) the *udgrāha* is said to be [constituted] from words of the first two feet of the *daṇḍaka*; the second half is understood to be [formed] from *svaras*; this is *dhruva*. *Ābhoga* is [rendered] from different words; [so] this is tri-elemental.
- 316-316 It is *niryukta* because of the rule regarding [the application of specific] metre (viz. *daṇḍaka*); being composed of three components viz. *svara*, *tāla* and *pada*, it is of *bhāvanī* class.
- 317ab In this manner, sixteen *prabandhas* belonging to *bhāvanī* [class] have been described (so far).

### V. *Prabandhas of Tārāvalī Class*

(xxxix) *Elā*

#### (A) General Characteristics

- 317cd-318 Now, thirty-two *prabandhas* belonging to the *tārāvalī* class have been listed earlier; among them *elā prabandha* is mentioned first. We shall recount its characteristics here completely.
- 319 First of all then, three feet are said [to occur] in the *udgrāha* of *elā*. In the first foot of these, let two segments be created.
- 320 *Dhātu* is the same but *mātu* differs in both these segments. *Dhātu* is defined as *svara*; *mātu* is said to be syllables.
- 321 Let both segments be composed in *anuprāsa* (alliteration). *Anuprāsa* is [recurrence of] the same syllables; thus is *anuprāsa* defined.
- 322abc Next, *prayoga*, defined as *gamakālapti*, should be performed at the end with a few words.
- 322d-323 After this should be sung three words called *pallava*. The first two therein are [rendered] in slow measure (=tempo) and the third, in fast measure.
- 324 The first word here in the pair of segments is said to be (of) *tāra* (=upper register). After this, the one which is [of the nature] of *prayoga* is said to be the second word.

तृतीयं च चतुर्थं च पञ्चमं च यथाक्रमम् ।  
 पदानि पल्लवाख्यानि भवन्ति त्रीण्यतः पुनः ॥ ३२५ ॥  
 पदानि पञ्च जातानि तदेतत्पदपञ्चकम् ।  
 उद्ग्राहे प्रथमः पादो भवतीत्यवधार्यताम् ॥ ३२६ ॥  
 एतत्प्रथमपादोक्तलक्षणेनैव कल्पयेत् ।  
 द्वितीयमपि चोद्ग्राहे पादं पञ्चपदात्मकम् ॥ ३२७ ॥  
 आद्यद्वितीययोरेतत्पादयोरेकधातुता ।  
 मातुस्तु भिन्न एवेति मतङ्गाद्याः प्रचक्षते ॥ ३२८ ॥  
 एवंलक्षण एव स्यात्तृतीयचरणोऽपि च ।  
 किं तु तत्र विशेषोऽस्ति कश्चित्तमभिदध्महे ॥ ३२९ ॥  
 आदौ खण्डद्वयं गीत्वा सानुप्रासैकधातुकम्  
 ततः केवलसम्बुद्धिपदैरन्ते समन्वितम् ॥ ३३० ॥  
 पूर्वपादद्वययुतप्रयोगापेक्षया पुनः ।  
 भिन्नधातुं प्रकुर्वीत प्रयोगमिति निर्णयः ॥ ३३१ ॥  
 सोमेश्वरादयस्त्वेके चतुर्धातुत्ववादिनः ।  
 एतेषु द्वादश पदेष्वेकादशपदात्मकम् ॥ ३३२ ॥  
 उद्ग्राहमुररीकृत्य पदं द्वादशकं पुनः ।  
 आहुर्मैलापकं तेन मतभेदोऽत्र विद्यते ॥ ३३३ ॥  
 एवमुद्ग्राहमेलापौ निबद्ध्य तदनन्तरम् ।  
 ध्रुवं विरचयेत् सोऽपि त्रिपदात्मा प्रकीर्तितः ॥ ३३४ ॥  
 तत्राद्यं च द्वितीयं च पदं स्यान्मध्यमानतः ।  
 निबद्धं धातुनैकेन मातुभेदयुतं तथा ॥ ३३५ ॥  
 तृतीयं तु पदं पूर्वपदाभ्यां भिन्नधातुकम् ।  
 स्याद्विलम्बितमानं च त्रिष्वेतेषु पदेष्वपि ॥ ३३६ ॥  
 यत्र कुत्रापि कर्तव्यं नेतृनामाङ्कनं पुनः ।  
 एवं ध्रुवे त्रीणि पदान्युद्ग्राहे द्वादशेति च ॥ ३३७ ॥  
 योगे पञ्चदशाभूवन्पदानीत्यवधार्यताम् ।  
 गातृप्रबन्धनामाङ्कमाभोगमथ कल्पयेत् ॥ ३३८ ॥

- 325-326a The third, fourth and fifth—these three words in order are collectively called *pallava*; thus arise five words [in all].
- 326bcd These five words should be clearly noted as [constituting] the first foot of *udgrāha*.
- 327 Let the second foot, consisting (also) of five words be composed exactly with the same characteristics as described in the first foot, in *udgrāha*.
- 328 **Mataṅga** and others declare the selfsameness of *dhātu*, but difference in *mātu* in the first and second feet.
- 329 The third foot (of *udgrāha*) also has selfsame character; but there is a slight departure here; we shall explain it.
- 330-331 Singing at first the two segments bearing alliteration and the same *dhātu*, a *prayoga* should be executed at the end with words set only in the vocative case-ending such that its *dhātu* is different from that of the precedent two feet. This is the rule.
- 332-333 Some—**Someśvara** *et al*—argue [a tetra-elemental state for this *prabandha*.] Among these twelve words, admitting (only the part) containing [the first] eleven words as *udgrāha*, they call this twelfth word *melāpaka*. Hence a difference of opinion exists here.
- 334 Constructing *udgrāha* and *melāpaka* in this manner, *dhruva* should be composed next. This also is said to consist of three words.
- 335 Among them the first and the second word is [each composed] in the middle measure. Again, [each of] it is constructed with the selfsame *dhātu* and different *mātu*.
- 336-337ab The third word is of a *dhātu* different from that of the two previous words and is in slow measure. Further, a mark of the patron's name should be incorporated somewhere or the other among these three words.
- 337cd-338ab In this way, [there are] three words in *dhruva* and twelve in *udgrāha*. It should be clearly understood that there are, together, fifteen words.
- 338cd Next, let the *ābhoga* be composed to contain the marks of the singer and of the *prabandha*.



आभोगः सर्व एवैष पदमेकमिति स्थितिः ।  
 तस्मादेलाप्रबन्धोऽयं जातो द्व्यष्टपदात्मकः ॥ ३३९ ॥  
 एवंविधं पुनर्गीत्वा प्रबन्धं सर्वमप्यथ ।  
 न्यासं कुर्याद् ध्रुवे तालनियमस्त्वथ कथ्यते ॥ ३४० ॥

(ख) तालनियमः

मट्टद्वितीयकङ्कालप्रतितालेषु कश्चन ।  
 ताल एलाप्रबन्धेऽस्मिन् योजनीयो न चापरः ॥ ३४१ ॥  
 चतुर्णामपि तालानामेतेषां लक्षणं ब्रुवे ।  
 स्वरप्रकरणे पूर्वं मट्टलक्षणमीरितम् ॥ ३४२ ॥  
 द्वितीयताले कथितं द्रुतद्वन्द्वं लघुद्वयम् ।  
 उक्तञ्चतुर्धा कङ्कालः पूर्णः खण्डः समोऽसमः ॥ ३४३ ॥  
 चतुर्द्रुती गलौ पूर्णः खण्डो दौ च गुरुद्वयम् ।  
 समो गुरु द्वौ लघ्वन्तौ विषमो लाद् गुरुद्वयम् ॥ ३४४ ॥  
 लो द्रुतौ प्रतितालः स्यादित्येवं ताललक्षणम् ।  
 इत्युक्तस्तालनियमः प्रबन्धेऽस्मिन् ग्रहस्त्वह ॥ ३४५ ॥  
 अतीतो वाऽनागतो वा भवेदिच्छानुसारतः ।  
 तत्रातीतग्रहो नाम यत्र तालं विना पुरा ॥ ३४६ ॥  
 सकृद् गीत्वा तु गातव्यं तालं गृह्णाति चेत्पुनः ।  
 तदाऽतीतग्रहः प्रोक्तोऽनागतग्रह उच्यते ॥ ३४७ ॥  
 यत्र गीतं विनैवादौ तालमादाय चेत् सकृत् ।  
 गेयं गायति सोऽयं स्यादनागत इति ग्रहः ॥ ३४८ ॥  
 एवमेलाप्रबन्धस्य प्रोक्तं सामान्यलक्षणम् ।

(ग) एलापदानि, तेषां प्राणाश्च

अत्र च द्व्यष्टसङ्ख्यानां पदानां नामदेवताः ॥ ३४९ ॥  
 उक्ता रत्नाकरे तत्तु बोद्धव्यं तत्रैव वर्तताम् ।  
 निरूप्यन्ते दश प्राणाः सम्प्रत्येलापदस्थिताः ॥ ३५० ॥

- 339 The whole *ābhoga* consists of [only] one word. This is the convention. Hence this *elā prabandha* emerges as [composed] of sixteen words.
- 340 Singing again the whole *prabandha* in this manner, conclusion is executed in *dhruva*. I shall now state the rule of [applying] *tāla*.

## (B) Rules of Tāla and Graha

- 341 Any one of the *tālas matṭha*, *dviṭīya*, *kaṅkāla* and *prati*-should be employed in this *elā prabandha*, but no other.
- 342-343ab I shall state the characteristics of these four *tālas* [now]: The characteristics of *matṭha* have been delineated previously in the chapter on *svara*. Two *drutas* and two *laghus* are prescribed in *dviṭīya-tāla*.
- 343cd-344 *Kaṅkāla* is said to be of four kinds viz. *pūrṇa*, *khaṇḍa*, *sama* and *asama* (= *viśama*). *Pūrṇa* [*kaṅkāla*] is [composed] of four *drutas*, *guru* and *laghu*. *Khaṇḍa* (*kaṅkāla*) is of two *drutas* and two *gurus* after *laghu*.
- 345abc *Prati-tāla* is [composed] of *laghu* and two *drutas*. Thus definitions of *tālas* [are given so far]. Such is the rule pertaining to *tālas* in this *prabandha*.
- 345d-347c Here the *graha* may be *atīta* or *anāgata* as desired. Of these, *atīta-graha* means that wherein [the melodic line] is sung first once without *tāla* and then if that which is to be sung takes up the *tāla*, it is said to be *atīta-graha*.
- 347d *Anāgata-graha* will be described next: That in which *tāla* is taken up once without the song at all, and then whatever is to be sung is sung (to *tāla*), this is said to the *graha* called *anāgata*. Thus *graha* [is elucidated so far].
- 349ab The general character of *elā prabandha* is described in this way (so far).

## (C) Words of Elā and their Vital Elements

- 349cd-350ab In this connection, the names and presiding deities of the words (of *elā*) numbering sixteen are mentioned in [Saṅgīta-]ratnākara. This should be learned there alone.

सामानो मधुरः सान्द्रः कान्तो दीप्तः समाहितः ।  
 अग्राम्यः सुकुमारश्च प्रसन्नौजस्विनाविति ॥ ३५१ ॥  
 दश प्राणाः समुद्दिष्टा द्व्यष्टसु स्युः पदेष्वपि ।  
 कथं ननु दश प्राणाः पदेषु द्व्यष्टसु स्थिताः ॥ ३५२ ॥  
 सङ्ख्याविरोध इति चेदत्रेदमभिधीयते ।  
 द्वयोस्त्रयाणामपि च पदानामेक एव चेत् ॥ ३५३ ॥  
 प्राणः संयोज्यते कुत्र विरोधेनावरोधनम् ।  
 तथाऽपि प्रथमे पादे प्रयोगात्मकमस्ति यत् ॥ ३५४ ॥  
 पदं द्वितीयं यदपि द्वितीयाङ्गौ द्वितीयकम् ।  
 प्रयोगाख्यं पदं प्राणमेकमेव तयोर्द्वयोः ॥ ३५५ ॥  
 योजयेदेकधातुत्वात् समानं नाम नामतः ।  
 तथा प्रथमपादस्थं यत् पल्लवपदत्रयम् ॥ ३५६ ॥  
 यच्च द्वितीयपादस्थं पल्लवाख्यं पदत्रयम् ।  
 षण्णामप्येकधातुत्वात् क्रमेणैव द्वयोर्द्वयोः ॥ ३५७ ॥  
 मधुराख्यं सान्द्रसंज्ञं कान्ताख्यं चैव योजयेत् ।  
 तथा पादत्रयस्थानां द्विखण्डात्मत्वमेयुषाम् ॥ ३५८ ॥  
 पदानामेकधातुत्वात् त्रयाणामपि तेष्वतः ।  
 एक एव पुनः प्राणो दीप्तसंज्ञः प्रकीर्तितः ॥ ३५९ ॥  
 पदेष्वेकादशस्वेवं पञ्च प्राणास्तु योजिताः ।  
 एतेषु द्वादशाद्येषु पञ्चस्वथ यथाक्रमम् ॥ ३६० ॥  
 समाहिताग्राम्यमुखान् प्राणान् पञ्चापि योजयेत् ।  
 एवमेलाप्रबन्धस्य द्व्यष्टसङ्ख्यपदेष्वपि ॥ ३६१ ॥  
 प्राणा दश वसन्तीति कल्लिनाथेन दर्शितम् ।  
 कथं लक्षणमेतेषां प्राणानामभिधीयते ॥ ३६२ ॥  
 अल्पाक्षरोऽल्पस्वरश्च समान (१) इति कथ्यते ।  
 अयं प्राणो भवत्याद्यद्वितीयाङ्गिकयोर्द्वयोः ॥ ३६३ ॥  
 प्रयोगात्मकयोर्योज्यः पदयोरत एव हि ।



- 350cd-352ab Now the ten vital elements residing in the words of the *elā* will be elucidated: *samāna*, *madhura*, *sāndra*, *kānta*, *dīpta*, *samāhita*, *agrāmya*, *sukumāra*, *prasanna* and *ojasvī* - these ten vital elements are listed as the sixteen words.
- 352cd-353ab 'How can *ten* vital elements dwell in sixteen words? There is a discrepancy in numbers'. If so objected, we asseverate thus:
- 353cd-357ab If the selfsame, single vital element is applied to two or three words, where then remains the discrepancy?
- 354cd-356ab Thus, in the second word which is of the nature of *prayoga* in the first foot as also in the second word, called *prayoga* in the second foot, a single, selfsame vital element named *samāna* should be employed in both because of the sameness of *dhātu*.
- 356cd-358ab Likewise, in the word-triad called *pallava* abiding in the first foot, and in the word-triad called *pallava* abiding in the second foot, since all six are set to the selfsame *dhātu* (in corresponding pairs the vital elements) called *madhura*, *sāndra* and *kānta* should be applied to corresponding pairs.
- 358cd-359 Similarly, since there is the selfsame single *dhātu* in the two-segmented (first) three words occurring in the three feet, a selfsame single vital element named *dīpta* is said [to occur] in them.
- 360ab-361ab Thus five vital elements are employed in eleven words. In the [remaining] five beginning with the twelfth, the five vital elements beginning with *samāhita*, *agrāmya* etc. should be employed (in order).
- 361cd-362ab In this way, it is shown by **Kallinātha** that ten vital elements dwell in the sixteen words.
- 362cd How are the definitions of these vital elements set forth?
- 363-364 **Samāna (1)** is said be [possessed] of sparse syllables and sparse *svaras*. This vital element should be applied in the two words of *prayoga* occurring in the first and second feet. The sparseness of its syllables arises because of its dwelling in *prayoga*.
- 365 If it is objected, 'how can there be sparseness of syllables in *prayoga* which is [already defined as] without (any) syllables (at all)', do not forget what has been said before:

अल्पाक्षरत्वमेतस्य प्रयोगाऽऽश्रयणाद् भवेत् ॥ ३६४ ॥  
 नन्वक्षरविहीनत्वात् प्रयोगस्य कथं पुनः ।  
 अल्पाक्षरत्वमिति चेन्मा विस्मार्षीः पुरोदितम् ॥ ३६५ ॥  
 उक्तं ह्येतत् पुरैवाद्यद्वितीयाङ्घ्रिप्रयोगयोः ।  
 अन्ते किञ्चित् पदन्यासोऽप्यस्तीत्येतदनु स्मर ॥ ३६६ ॥  
 अथ द्वितीयप्राणस्य मधुराख्यस्य लक्षणम् ।  
 यः स्वल्पमूर्च्छनायुक्तः स प्राणो मधुरः (२) स्मृतः ॥ ३६७ ॥  
 अल्पत्वं मूर्च्छनायास्तु तानीकरणतो भवेत् ।  
 तत्तानीकरणं यत् स्यादताने तानता पुनः ॥ ३६८ ॥  
 तानाद्यस्वरमुच्चार्याऽऽरोहे वाऽप्यवरोहके ।  
 क्रमान्मध्यस्वराणां च किञ्चित् संस्पर्शमात्रतः ॥ ३६९ ॥  
 अन्यस्वरोच्चारणं चेत्तत्तानीकरणं स्मृतम् ।  
 प्राणोऽयं मधुरस्त्वाद्यद्वितीयाङ्घ्रिकयोर्द्वयोः ॥ ३७० ॥  
 पल्लवाख्येष्वदिमयोः पदयोर्योजयिष्यते ।  
 ततस्तृतीयप्राणस्य सान्द्रसंज्ञस्य लक्षणम् ॥ ३७१ ॥  
 यत्राक्षराणां नैबिड्यमल्पत्वं च स्वरावलेः ।  
 तारस्थानप्रतिष्ठो यः स सान्द्र (३) इति कथ्यते ॥ ३७२ ॥  
 अत्राक्षराणां नैबिड्यं मात्वाधिक्यकृतं विदुः ।  
 स्वराणां पुनरल्पत्वं धातोरल्पत्वतः स्मृतः ॥ ३७३ ॥  
 तारस्थानोत्थितस्याद्यद्वितीयचरणस्थयोः ।  
 द्वितीययोः पल्लवाख्यपदयोरुभयोरपि ॥ ३७४ ॥  
 स्वपूर्वपदतः किञ्चिदुच्चत्वेन निबन्धनम् ।  
 सान्द्रप्राणसमादेशात् कर्तव्यमिति सूचितम् ॥ ३७५ ॥  
 कान्तो नाम चतुर्थस्तु प्राणः कान्तध्वनिर्मतः ।  
 ध्वनेश्च कान्तता रक्तिविशेषसमवेतता ॥ ३७६ ॥  
 प्राणोऽयं कान्त (४) नामाऽऽद्यद्वितीयचरणस्थयोः ।

- 366 It is stated before (is it not?) that there is conclusion with words at the end of *prayoga* in both the first and second feet. Remember this.
- 367 Next the character of second vital element *madhura* (will be dealt with). That vital element which has sparse scalar movement <*mūrchanā*> is said to be **madhura (2)**.
- 368 Sparseness in scalar movement arises from making a *tāna* (out of *mūrchanā*) <*tānīkaraṇa*>. *Tānīkaraṇa* is said to be that in which a *tāna* is created where a *tāna* does not exist.
- 369-370ab If, after uttering the first note of the *tāna*, the intervening *svaras* are respectively [merely] touched upon in ascent or descent to utter a different note, it is said to be *tānīkaraṇa*.
- 370cd-371ab This vital element, *madhura* is employed in the first words among [those called] *pallava* in the first and second feet.
- 371cd-372 Then [follows] the definition of the third vital element named *sāndra*. That in which [occurs] close packing of syllables and sparseness of *svara* clusters and which is established in the *tāra* register, is said to be **sāndra (3)**.
- 373 Here close packing of syllables is known to be effected through enhanced word content. Sparseness in *svara* clusters is again, declared to be slenderness of the melody line <*dhātu*>.
- 374-375 The vital element *sāndra* is assigned to both the second words called *pallava* occurring in the first and second feet which are set in *tāra* register, which is composed somewhat in higher pitch than that of the previous word.
- 376 The fourth vital element named **kānta (4)** is said to be lustrous voice <*kānta*>. Lustre of tone refers to the possession of special aesthetic quality.
- 377 This vital element named *kānta* is applied to the pair of final words called *pallava* in the first and second feet.
- 378 The fifth vital element named **dīpta (5)** refers to a blazing shrill note. The state of *dīpti* of a note is said to be its fullness/perfection.
- 379 Experts in song aver that this should be applied to the three words occurring in the segment pair which constitute [each of] the three feet.



अन्त्ययोः पल्लवाख्यानपदयोर्विनियुज्यते ॥ ३७७ ॥  
 दीप्तनादो भवेद्दीप्त (५) नामा प्राणस्तु पञ्चमः ।  
 स्वरस्य दीप्तता नाम परिपूर्तिरिति स्मृता ॥ ३७८ ॥  
 अयमङ्घ्रित्रयेष्वेपु द्विखण्डात्मसु च त्रिषु ।  
 पदेषु योजनीयः स्यादित्याहुर्गीतकोविदाः ॥ ३७९ ॥  
 समाहिताख्यो यः प्राणः षष्ठस्तस्य तु लक्षणम् ।  
 स्थायिवर्णनिविष्टत्वमस्य तात्पर्यमुच्यते ॥ ३८० ॥  
 तृतीयस्य तु पादस्य प्रयोगात्मकमस्ति यत् ।  
 पदमाद्यद्वितीयाङ्घ्रिप्रयोगाभ्यां विलक्षणम् ॥ ३८१ ॥  
 तत्रोचितस्वरांस्तारस्थायित्वेन प्रकल्प्य च ।  
 कृतायां गमकालसौ स्थायिस्थः स्यात् समाहितः (६) ॥ ३८२ ॥  
 अथाग्राम्याभिधः प्राणः सप्तमस्तस्य लक्षणम् ।  
 अक्षराणां स्वराणामप्यावृत्त्या ऽग्राम्य (७) उच्यते ॥ ३८३ ॥  
 स्वराक्षराणामावृत्तिश्चक्रवालवदुच्यते ।  
 प्राणोऽयं ध्रुवखण्डस्य प्रथमे योज्यतां पदे ॥ ३८४ ॥  
 प्रसन्नो नाम नवमः प्राणस्तस्य तु लक्षणम् ।  
 यत्र तावत्पदानां स्याज्झटित्यर्थप्रबोधनम् ॥ ३८५ ॥  
 विविक्तरूपता मन्द्रस्थानादीनां स्वरावलेः ।  
 [ अष्टममेलाप्राणसुकुमारविषयकग्रन्थो लुप्तः ]  
 प्रसन्नो (९) नवमः प्राणः कथितो भरतादिभिः ॥ ३८६ ॥  
 ओजस्वी नाम दशमप्राणस्तस्य तु लक्षणम् ।  
 यस्मिन् समासभूयस्त्वं स ओजस्वीति (१०) कथ्यते ॥ ३८७ ॥  
 कर्तव्यं तच्च भूयस्त्वं तानेषु च पदेषु च ।  
 अयमाभोगरूपेऽन्त्ये विनियोज्यः पदे स्मृतः ॥ ३८८ ॥  
 एवमेलाप्रबन्धस्य द्व्यष्टसङ्ख्यपदेष्वपि ।  
 निरूपिता दश प्राणा योजनीया इति स्थितिः ॥ ३८९ ॥  
 नो चेत् प्रबन्धपुरुषो निष्प्राणः किमु शोभते ।  
 तस्माद्वाग्गेयकारेण यथा प्राणा दशाप्यमी ॥ ३९० ॥  
 एलापदनिविष्टाः स्युस्तथा यत्नो विधीयताम् ।

- 380 Definition of the sixth vital element named **samāhita** (6) is: its essence lies in the dwelling in *sthāyi varṇa*.
- 381-382 That word which is of the nature of *prayoga* in the third foot and is made different from the two [words of] *prayogas* in the first and second feet by employing appropriate notes of the upper register. It is rendered in *gamakālapati* which dwells in *sthāyi-varṇa* (*aṁśa-svara* ?) is *samāhita*).
- 383 Next, definition of the seventh vital element named **agrāmya** (7) is [as follows]: Recurrence of syllables and *svaras* is said to be *agrāmya*.
- 384 Recurrence of *svaras* and syllables is stated to be as in *cakravāla* (*yamakālamkāra*). This vital element is applied to the first word of the *dhruva* segment.  
(The text suffers a lacuna for the eighth vital element viz. **sukumāra**.)
- 385ab **Prasanna** (9) is the name of the ninth vital element; its definition (follows):
- 385cd-386 **Bharata** and others state the ninth vital element *prasanna* to be that in which the understanding of the meaning of words occurs in a flash and there is clearcut distinctness in *svara* clusters in the *mandra* etc. registers.
- 387 **Ojasvī** (10) is the name of the tenth vital element; its definition (follows): That in which there is abundance of compound-word formation is said to be *ojasvī*.
- 388 Its abundance should be executed in (both) *tānas* and words. It is averred to be applied to the final word which is of the form of *ābhoga*.
- 389 In this manner, the ten vital elements should be applied among the sixteen words of the *elā-prabandha*. This is the convention.
- 390-391ab Otherwise, how can the person(ified) *prabandha*, lifeless, become resplendent? Therefore let music composers direct their efforts such that these ten vital elements are introduced into the words of *elā*.
- 391cd-392abc Only such *elā* becomes the bestower of happiness to [both] composer and patron. Otherwise, it gives evil [effects]; so said the great soul **Mataṅga**. Thus is *elā* (described, generally, so far).

तादृगेव भवत्येला कर्तुर्नेतुश्च सौख्यदा ॥ ३९१ ॥  
नो चेदनिष्टदेत्युक्तं मतङ्गेन महात्मना ।

(घ) चतुर्विधैला

एलैवं लक्षिता सेयं चतुर्धा परिकीर्तिता ॥ ३९२ ॥  
गणैलाऽऽद्याऽथ मात्रैला वर्णैलाऽथ ततः परम् ।  
देशैला चेति, तत्रादौ गणैलायास्तु लक्षणम् ॥ ३९३ ॥

### वर्णलक्षणम्

वक्तुं, गणा निरूप्यन्ते; समूहो गण उच्यते ।  
स च द्वेधा वर्णगणो मात्रागण इति क्रमात् ॥ ३९४ ॥  
वर्णोऽपि द्विविधः प्रोक्तो गुरुर्लघुरिति क्रमात् ।  
तत्रानुस्वारसंयुक्तो विसर्गेण समन्वितः ॥ ३९५ ॥  
व्यञ्जनान्तस्तथा दीर्घो युक्ताक्षरपरस्तथा ।  
वर्णो यः स गुरुर्ज्ञेयस्तदन्यो लघुरुच्यते ॥ ३९६ ॥  
सानुस्वारो यथा कं खं चं छमित्यादिको गुरुः ।  
सविसर्गो यथा कः ख इत्यादिर्गुरुच्यते ॥ ३९७ ॥  
व्यञ्जनान्तस्तदित्यत्र तवर्णो गुरुच्यते ।  
दीर्घः काखादिको वर्णो युक्ताक्षरपरो यथा ॥ ३९८ ॥  
सर्वेत्यत्र स इत्येष वर्णो गुरुरिति स्मृतः ।  
पादान्तस्थो लघुवर्णो विकल्पेन गुरुर्भवेत् ॥ ३९९ ॥  
गुरुर्द्विमात्रको ज्ञेयो लघुः स्यादेकमात्रकः ।  
ऋजुत्वेन लघुर्लेख्यो वक्रत्वेन गुरुर्लिपौ ॥ ४०० ॥  
जिह्वामूलीययोगे वाऽप्युपध्मानीयसङ्गतौ ।  
रहयोगे लघुर्वर्णो विकल्पेन गुरुर्भवेत् ॥ ४०१ ॥  
तेनयुक्तपरत्वोत्थगुरुत्वस्यापवादनम् ।



## (D) Four varieties of Elā: The Syllable

- 392d-393a *Elā* is said to be of four kinds: *gaṇailā* is the first; next, *mātrailā*, *varṇailā* and *deśailā*.
- 393d-394 Among these, *gaṇas* will be expounded first in order to elucidate the theory of *gaṇailā* [Any] group is called *gaṇa*. It is of two kinds viz. *varṇagaṇa* (syllabic group) and *mātrāgaṇa* (moric group) respectively.
- 395ab *Varṇa* (syllable) again, is of two kinds viz. *guru* and *laghu* respectively.
- 395cd-396 Of these, that syllable which is associated with the nasal consonant or associated with the aspirate [conjunct], ends in a consonant, is long, or further, is followed by a compound syllable, should be understood as *guru*; other than this, it is said to be *laghu*.
- 397 [A *varṇa*] with nasal sound such as *kaṁ*, *khaṁ*, *caṁ*, *chaṁ* etc. is *guru*; with aspirate such as *kaḥ*, *khaḥ* etc. it is said to be *guru*.
- 398-399 [A *varṇa*] terminating in a consonant, such as the letter 'ta', in 'ta' is said to be *guru*. Long syllable such as *kā*, *khā* and a syllable followed by a compound letter, such as 'sa' in 'sarva' is said to be *guru*. A *laghu* at the end of a verse foot becomes *guru* by option.
- 400 *Guru* should be understood to be of two moras <*mātrā*>; *laghu* is of one *mātrā*. *Laghu* should be written [in a] straight [line] while *guru* is, in writing [a] curved [line].
- 401 *Laghu* becomes *guru* optionally when it combines with *jihvāmūliya* (sibilant of *ka-varga*) or with *upadhmānīya* (sibilant of *pa-varga*), or with [the letters] *ra* and *ha*.
- 402ab There is an exception of a *guru* sometimes assuming the state of *laghu* if it is followed by a compound syllable (containing 'r' or 'h').  
Thus- '*taruṇam sarṣapa-śākam navaudanam picchilāni ca dadhīni / alpavyayena sundari grāmyajano mṛṣṭam-aśnāti //*'
- 402A [A rustic person, O lovely lady, makes an agreeable meal inexpensively with an young *sarṣapa* herb, fresh, boiled rice and (thick) curd.]
- 402cd-403ab Here the syllable 'ri' in '*sundari*' becomes invariably *laghu* even though it is followed by a compound syllable (because it is followed by 'r' in the next syllable i.e. '*grā*')

यथा-“ तरुणं सर्षपशाकं नवौदनं पिच्छिलानि च दधीनि ।  
 अल्पव्ययेन सुन्दरि ग्राम्यजनो मृष्टमश्रानि ॥ ” ४०२-ए ॥  
 अत्र तावत् सुन्दरीति पदे रीत्येतदक्षरम् ॥ ४०२ ॥  
 युक्ताक्षरपरत्वेऽपि लघ्वेव भवति ध्रुवम् ।  
 ए ओ इं हिं तु चत्वारो दीर्घत्वेऽपि विकल्पतः ॥ ४०३ ॥  
 लघवः स्युः पदान्तस्थाः प्राकृतादिष्विति स्थितिः ।  
 पदमध्येऽप्यपभ्रंशे हं हे ए ओ इमित्यमी ॥ ४०४ ॥  
 पञ्च वर्णा विकल्पेन लघवः स्युरिति स्थितिः ।  
 सानुस्वारत्वसम्प्राप्तं गुरुत्वमिह बाध्यते ॥ ४०५ ॥  
 एवं निरूपिता वर्णास्तादृग्वर्णत्रयं पुनः ।

### वर्णगणाः

उक्तो वर्णगणः सोऽपि भवत्यष्टविधो यथा ॥ ४०६ ॥  
 मगणो यगणश्चैव रगणः सगणस्तथा ।  
 तगणो जगणश्चाथ भगणो नगणस्ततः ॥ ४०७ ॥  
 एवमष्टौ गणास्तत्र मगणस्त्रिगुरुर्यथा ।  
 कामाक्षीत्यादि यगणस्वरूपमथ कथ्यते ॥ ४०८ ॥  
 आदौ लघुर्गुरुद्वन्द्वमन्ते चेद् यगणो भवेत् ।  
 भवानीत्यत्र दृष्टान्तो रगणोऽथ निरूप्यते ॥ ४०९ ॥  
 आद्यन्तयोर्गुरुर्मध्ये लघुश्चेद्रगणो यथा ।  
 अम्बिकेत्यादि सगणस्वरूपमथ कथ्यते ॥ ४१० ॥  
 आदौ लघुद्वयं पश्चाद् गुरुश्चेत् सगणो यथा ।  
 गिरिजा नगजेत्यादि तगणोऽथ निरूप्यते ॥ ४११ ॥  
 आदौ गुरुद्वयं पश्चाल्लघुश्चेत्तगणो यथा ।  
 गौरीशेत्यादि जगणस्वरूपमथ कथ्यते ॥ ४१२ ॥  
 आद्यन्तयोर्लघुर्मध्ये गुरुश्चेज्जगणो यथा ।  
 महेशेत्यादि तदनु भगणः प्रतिपाद्यते ॥ ४१३ ॥  
 गुरुरादौ लघुद्वन्द्वमन्ते चेद् भगणो यथा ।

- 403cd-404ab But the four [syllables] *e o im bim*, even though long, are *laghus* if they occur at the end of a verse foot in *prākṛta* etc. [languages]. This is the convention.
- 404cd-405 The five syllables *ham he e o* and *im* [occurring] in the middle of a word in *apabhrāmśa* [language] become *laghus* by option. This is the convention. Acquisition of a nasal consonant annuls the state of being *guru* here.
- 406a In this manner the syllables are expounded.

### Varṇa-gaṇas (Syllable-Clusters)

- 406b-408a Further, triad of such syllables is said to be *varṇagaṇa*. It occurs in eight varieties viz. *ma-gaṇa*, *ya-gaṇa*, *ra-gaṇa*, *sa-gaṇa*, *ta-gaṇa*, *ja-gaṇa*, *bha-gaṇa*, *na-gaṇa*; thus are the eight *gaṇas*.
- 408b-409c Of these, *ma-gaṇa* is of three *gurus* e.g. 'kāmākṣī' etc. The form of *ya-gaṇa* will be stated next: if there is an initial *laghu* and a pair of *gurus* at the end, it is *ya-gaṇa*; here 'bhavānī' is an illustration.
- 409d-410 Next *ra-gaṇa* will be expounded: if there is *guru* at the beginning and end with *laghu* in the middle, it is *ra-gaṇa* e.g. 'ambikā' etc.
- 410b-411c The form of *sa-gaṇa* will be next elucidated: if there is a pair of *laghus* first and then *guru*, it is *sa-gaṇa*; e.g. 'giriṇī', 'nagajā' etc.
- 411d-412c *Ta-gaṇa* will be next defined: if there is a pair of *gurus* first and then *laghu* it is *ta-gaṇa* e.g. 'gaurīśa' etc.
- 412d-413c Next, the form of *ja-gaṇa* will be told: if there is *laghu* at the beginning and end with *guru* in the middle, it is *ja-gaṇa* e.g. 'mabēśa' etc.
- 413d-414 After this, *bha-gaṇa* will be expounded: if there is *guru* in the beginning and a pair of *laghus* at the end, it is *bha-gaṇa*; e.g. 'śaṅkara' etc. *Na-gaṇa* is said to be all *laghus* e.g. 'giriśa'.\*
- 415ab In this way, the eight *gaṇas* are well elucidated.
- 415cd-416a Next, their presiding deities are the Earth, Water, Fire, Air, Space, Sun, Moon and Heaven respectively.
- 416b-417ab Experts in the science of Prosody proclaim that the fruits thereof are wealth, progress, death, exile, poverty, sickness, fame and longevity [respectively].



शङ्करेत्यादि नगणः स्मृतः सर्वलघुर्यथा ॥ ४१४ ॥  
 गिरिशेत्येवमष्टौ च गणाः सम्यङ्निरूपिताः ।  
 अथैषां देवता भूमिजलाग्निमरुतोऽम्बरम् ॥ ४१५ ॥  
 सूर्यचन्द्रौ तथा स्वर्गः क्रमादेषां फलानि तु ।  
 श्रीवृद्धिनिधनस्थानभ्रंशनिर्धनतारुजः ॥ ४१६ ॥  
 कीर्तिमायुश्च शंसन्ति छन्दःशास्त्रविशारदाः ।  
 तस्मात् स्वस्य च वर्ण्यस्य राजादेश्च सुखार्थिना ॥ ४१७ ॥  
 नित्यं वाग्गेयकारेण मगणो यगणस्तथा ।  
 भगणो नगणश्चेति गणाश्चत्वार एव हि ॥ ४१८ ॥  
 प्रयोक्तव्याः प्रबन्धादौ नान्य इत्यवधार्यताम् ।  
 दिङ्मात्रमुक्तमत्रान्यद् वृत्तरत्नाकरे स्फुटम् ॥ ४१९ ॥  
 अकाराद्यष्टवर्गाणामुच्यते देवतादिकम् ।  
 सोमो भौमो बुधो जीवः शुक्रः सौरी रविस्तमः ॥ ४२० ॥  
 क्रमादकचटानां तपयशानां च देवताः ।  
 द्व्यष्टस्वरा अकाराद्या अवर्गः परिकीर्तितः ॥ ४२१ ॥  
 कादिवर्गाः स्फुटाः पञ्च यवर्गस्तु यरौ लवौ ।  
 वर्णाः शषसहा ज्ञेयाः शवर्ग इति निर्णयः ॥ ४२२ ॥  
 वर्गाणां स्युः फलान्येषामायुः कीर्तिरसद्व्ययः ।  
 सम्पत्सुभगता कीर्तिमान्दयं मृत्युश्च शून्यता ॥ ४२३ ॥  
 प्रयोगे श्लोकगीतादौ स्तुत्यस्योक्तानि सूरिभिः ।  
 एवं वर्णगणाः प्रोक्ता वक्ष्ये मात्रागणानथ ॥ ४२४ ॥

### मात्रागणाः

मात्रा कला लघुर्लक्ष्म्येते पर्यायवाचकाः ।  
 ते च पञ्चविधाः प्रोक्ताश्छगणः पगणस्ततः ॥ ४२५ ॥  
 चगणस्तगणश्चैव दगणश्चेत्यनुक्रमात् ।  
 षण्मात्रश्छगणस्तत्र यथा गिरिशतनय ॥ ४२६ ॥  
 पगणः पञ्चमात्राकः स यथा गजवदन ।

- 417cd-419ab Therefore the composer who aspires to happiness for himself, his patron and the king should invariably employ only four *gaṇas* viz. *ma-gaṇa*, likewise *ya-gaṇa*. *bha-gaṇa* and *na-gaṇa* and none other at the commencement of a *prabandha*; this should be carefully noted.
- 419cd [All the foregoing] has been stated only to point the direction [of study]. The rest [becomes] clear in **Vṛttarātnākara**.
- 419cd-421ab Presiding deities etc. of the eight classes of syllables such as 'a' etc. will be mentioned now: Moon, Mars, Mercury, Jupiter, Venus, Saturn, Sun and Rāhu are the presiding deities of [the syllable-classes beginning with] 'a' 'ka' 'ca' 'ṭa' 'ta' 'pa' 'ya' and 'śa' respectively.
- 421cd-422 The sixteen vowels beginning with 'a' are renowned to be 'a'-class. The five classes 'ka-' etc. are clear(ly well known). *ya*-class is [the complement of] *ya ra la va*; the syllables *śa ṣa sa ha* should be understood as the *śa*-class. This is the rule.
- 423-424ab Fruits of these classes are longevity, fame, untruth, loss, wealth, auspiciousness, decline of fame, death and void [respectively] for the lauded (i.e. patron) if employed at the commencement of *śloka* or song, as stated by the learned.
- 424cd Thus syllable-clusters are described so far. I shall next elucidate *mātrāgaṇas* (i.e. moric clusters).

### Mātrā-Gaṇas [Moric Clusters]

- 425ab *Mātrā*, *kalā*, *laghu*, 'la' - [these terms] are synonymous.
- 425cd-426ab They are of five kinds viz. *cha-gaṇa*, *pa-gaṇa*, *ca-gaṇa*, *ta-gaṇa* and *da-gaṇa* in [this] order.
- 426cd Among them *cha-gaṇa* is of six *mātrās* e.g. *giriśatanaya*.
- 427 *Pa-gaṇa* is of five *mātrās* e.g. *gajavadana*. *Ca-gaṇa* is of four *mātrās* e.g. *purahara*.
- 428 *Ta-gaṇa* is said to be of three *mātrās*; 'giriśa' is [its] illustration. *Da-gaṇa* is of two *mātrās* as in *hara*, *śiva* etc.
- Other clusters also (besides the foregoing named *mātrā-gaṇa* will be next expounded.

चतुर्मात्रस्तु चगणो यथा पुरहरेत्ययम् ॥ ४२७ ॥  
 त्रिमात्रस्तगणः प्रोक्तो गिरिशेति निदर्शनम् ।  
 दगणस्तु द्विमात्रः स्याद्यथा हरशिवादिकः ॥ ४२८ ॥  
 अथान्येऽपि निरूप्यन्ते गणा मात्रागणाभिधाः ।  
 अत्युक्ता चैव मध्या च प्रतिष्ठा चेति विश्रुताः ॥ ४२९ ॥  
 छन्दोविशेषास्तेषां च छन्दःशास्त्रोक्तमात्रकाः ।  
 प्रस्तारे ये गणा जाता वृत्तभेदोपपादकाः ॥ ४३० ॥  
 मात्रागणा इति प्रोक्तास्ते गणा भरतादिभिः ।  
 अत्युक्तायास्तु चत्वारो भेदास्तत्र प्रकीर्तिताः ॥ ४३१ ॥  
 चत्वारश्चापि ते भेदा ज्ञेया रतिगणा इति ।  
 किं तु तत्र लपूर्वा ये तेष्वदावधिको लघुः ॥ ४३२ ॥  
 एवं मध्याभवा भेदा अष्टौ कामगणाः स्मृताः ।  
 तद्वत् बाणगणा भेदाः प्रतिष्ठायास्तु षोडश ॥ ४३३ ॥  
 एवं निरूपिता वर्णगणा मात्रागणास्तथा ।

### गणैला

तत्र वर्णगणैर्बद्धा गणैला परिकीर्तिता ॥ ४३४ ॥  
 सा भवेत् त्रिविधा शुद्धा सङ्कीर्णा विकृता तथा ।  
 शुद्धा चतुर्विधा नादावती हंसावती तथा ॥ ४३५ ॥  
 नन्दावती च भद्रावत्येतासां लक्ष्म कथ्यते ।  
 पञ्चभिर्भगणैरन्ते नगणेन समन्वितैः ॥ ४३६ ॥  
 मगणाद्यैर्वर्णगणैर्बद्धा नादावती स्मृता ।  
 गणानां नियमस्त्वाद्यपादे खण्डद्वये परम् ॥ ४३७ ॥  
 ततः परं त्विच्छयैव प्रयोक्तव्या गणा इह ।  
 अस्यां टक्काभिधो रागो मढुतालश्च कीर्तितः ॥ ४३८ ॥  
 अथ हंसावतीं ब्रूमो यस्यां खण्डद्वयं पुनः ।  
 पञ्चभी रगणैरन्ते सगणेन युतैर्भवेत् ॥ ४३९ ॥  
 द्वितीयतालहिन्दोलरागाभ्यां सहितोऽप्ययम् ।



- 429-430a *Atyuktā*, *madhyā* and *pratiṣṭhā* are special metrical forms.
- 430b-431ab Such *gaṇas* as are born of them in a tabular scheme of permutation, possessed of *mātrās* as asseverated in the science of Prosody and [which] produce different metrical forms are mentioned as *mātrā gaṇas* by **Bharata** and others.
- 431cd-432 Among these, four varieties of *atyuktā* (metre) are mentioned. These four varieties are [collectively] known as *rati-gaṇas*. In them, however, an additional *laghu* must be introduced at the beginning of such *gaṇas* as commence with *laghu*.
- 433 In the same way, the eight varieties born of *madhyā* metre are said to be *kāma-gaṇas*. Similarly there are sixteen varieties of *bāṇa-gaṇa* in the *pratiṣṭhā* [metre].
- 434ab Thus *varṇa-gaṇas* and *mātrā-gaṇas* are expounded [so far].

### Gaṇailā

- 434cd-435ab Of these, *gaṇailā* is declared to be composed of *varṇa-gaṇas*. It is of three kinds viz. *śuddha*, *saṅkīrṇa* (and) similarly, *vikṛta*.
- 435cd-436ab *Śuddha* [*gaṇailā*] is of four kinds viz. *nādāvatī*, *haṁsāvatī*, *nandāvatī* and *bhadrāvatī*. Their definitions will be stated [now]:
- 436ab-437ab **Nādāvatī (1)** is declared to be constructed with five *bha-gaṇas* ending with [a] *na-gaṇa* at the end as well as with *ma-gaṇa* and other *varṇa-gaṇas*.
- 437cd-438 Prescription of *gaṇas* applies only to the two segments of the first foot. After this, *gaṇas* of one's own choice may be employed here. Its *rāga* is the one named *ṭakka* and [the *tāla* is] *maṭṭa-tāla*.
- 439 Next we shall describe **haṁsāvatī (2)**, in which the two segments are [composed] of five *ra-gaṇas* with *sa-gaṇa* at the end.
- 440-441a This is associated with *dviṭīya-tāla* and *bindola-rāga*. The rule in respect of the *gaṇas* of *haṁsāvatī* should be understood, as before, [as applying only] to the words in the two segments.
- 441b-442ab Next, I shall describe **nandāvatī (3)**. That in which the two segments are [composed] with five *ta-gaṇas* ending with [a] *ja-gaṇa* at the end is named *nandāvatī*.
- 442cd-443ab Here the *tāla* is [the one] named *prati-tāla* and the *rāga*, *mālavakaiśika*. The rule of *gaṇas* here [also] applies to the words in the two segments (of the first foot).

हंसावतीगणानां च नियमोऽत्रापि पूर्ववत् ॥४४०॥  
 पदे खण्डद्वये ज्ञेयस्ततो नन्दावतीं ब्रुवे ।  
 पञ्चभिस्तगणैरन्ते जगणेन समन्वितैः ॥४४१॥  
 यस्याः खण्डद्वयं सेयं नन्दावत्यभिधीयते ।  
 तालोऽत्र प्रतितालाख्यो रागो मालवकैशिकः ॥४४२॥  
 गणानां नियमश्चात्र पदे खण्डद्वये परम् ।  
 अथ भद्रावतीं ब्रूमो यस्यां खण्डद्वयं पुनः ॥४४३॥  
 पञ्चभिर्मगणैरन्ते यगणेन युतैर्भवेत् ।  
 इति भद्रावती तस्यां तालः कङ्कालनामकः ॥४४४॥  
 रागस्तु ककुभो नाम गणानां नियमोऽत्र च ।  
 द्रष्टव्यः पूर्ववच्छुद्धगणैला इति वर्णिताः ॥४४५॥  
 चतसृष्वपि चैतासु गणैलासु पुरोदितम् ।  
 एलाप्रबन्धसामान्यलक्षणं योज्यमिष्यते ॥४४६॥  
 विशेषमात्रमत्रोक्तं सङ्कीर्णा विकृताः पुनः ।  
 एलास्तु बहुशः सन्ति मतङ्गाद्यागमोदिताः ॥४४७॥  
 श्रीमता शार्ङ्गदेवेन सङ्क्षिप्योक्तास्तु ताः पुनः ।  
 इदानीं नैव लक्ष्ये ताः संलक्ष्यन्तेऽपि कुत्रचित् ॥४४८॥

### मात्रैला

इत्यस्माभिर्विसृज्यैता मात्रैला प्रतिपाद्यते ।  
 मात्रागणैर्या छगणपगणाद्यैर्निबद्ध्यते ॥४४९॥  
 सा मात्रैला तु तद्भेदा बहुधा मतभेदतः ।  
 तत्र विस्तरसन्त्रस्तैरस्माभिरिह कथ्यते ॥४५०॥  
 रतिलेखाभिधानैका मात्रैला पार्वतीमता ।  
 तस्यां तावत् त्रिपादात्मन्युद्ग्राहे प्रथमाङ्घ्रिगाः ॥४५१॥  
 मात्रास्त्वेकादशैव स्युस्तथैवाङ्घ्रौ द्वितीयके ।

- 443cd-445c We shall next describe **bhadrāvatī** (4). That in which the two segments (of the first foot) are [composed] with five *ma-gaṇas* ending with *ya-gaṇa* at the end, is *bhadrāvatī*. Its *tāla* is [the one] named *kaṅkāla*. [Its] *rāga* is [the one] called *kakubha*. Here the rule pertaining to *gaṇas* should be observed as before.
- 445d *Śuddha-gaṇailā* is thus described (so far).
- 446 The general character of the *elā prabandha* described before should be applied to these four *gaṇailās*. Only the special [character of each] is stated here.
- 447 Again, the *saṅkīrṇa* and *vikṛta-elās* are numerous, described in the treatises of **Mataṅga** etc.
- 448-449a They are, again, briefly expounded by Śrī **Sārṅgadeva**. They are not noticed anywhere in current [musical] practice at the present time. So they are rejected by us.

### Mātrailā

- 449b-450ab *Mātrailā* will be [now] expounded. *Mātrailā* is that which is constructed with *mātrā-gaṇas* (moric clusters) viz. *cha-gaṇa*, *pa-gaṇa* etc. Its varieties are manifold because of different views.
- 450cd-451ab Among them, only one *mātrailā* named *ratilekhā* will be described according to the school of **Pārvatī** by us, who are terrified of becoming longwinded.
- 451cd-452 Therein, in the first foot of the three-foot *udgrāha* occur only eleven *mātrās*. In the second foot occur similarly, eleven *mātrās* only; there are said to be ten [*mātrās*] in the third [foot].
- 453abc The consort of Sri Maheśvara (=Pārvatī) averred this to be *ratilekhā*. *Mātrailā* is thus [far] delineated.

### Varṇailā

- 453d-454 Now *varṇailā* will be expounded. That which is divided [into its feet] without any rule whatsoever of *gaṇas* or *mātrās* is *varṇailā*. It is of twenty-four kinds.
- 455 Here, the twenty-four [varieties] are [formed] by increasing one by one the syllables in the segment of [each] foot from six to twenty-nine.



एकादशैव मात्राः स्युस्तृतीये तु दश स्मृताः ॥४५२॥  
 रतिलेखेति तामाह श्रीमहेश्वरवल्लभा ।  
 मात्रैलेत्थं निगदिता वर्णैलाऽद्य निरूप्यते ॥४५३॥

### वर्णैला

गणानामपि मात्राणां नियमेन विनैव या ।  
 विभज्यते सा वर्णैला चतुर्विंशतिधा च सा ॥४५४॥  
 षडक्षराङ्घ्रिखण्डादेकोनत्रिंशदक्षरम् ।  
 यावदेकैकवृद्धाः स्युश्चतुर्विंशतिरत्र तु ॥४५५॥  
 मट्टद्वितीयकङ्कालप्रतितालेषु कश्चन ।  
 तालः स्यादिति वर्णैला वर्णिताऽथ निरूप्यते ॥४५६॥

### देशैला

देशैला देशभाषभिर्निबद्धाः परिकीर्तिताः ।  
 कर्णाटलाटगौडान्ध्रविडानां प्रभेदतः ॥४५७॥  
 सा च पञ्चविधा प्रोक्ता तत्र कर्णाटभाषया ।  
 निबद्धा या भवेदेषा कर्णाटैलेति कथ्यते ॥४५८॥  
 लाटभाषानिबद्धा तु लाटैला परिकीर्तिता ।  
 गौडभाषाविरचिता गौडैला समुदाहृता ॥४५९॥  
 आन्ध्रभाषानिबद्धाः स्युरान्ध्रैलाः समुदीरिताः ।  
 द्राविड्या भाषया बद्धा द्राविडैलेति कथ्यते ॥४६०॥  
 एलाप्रबन्धसामान्यलक्षणं यदुदाहृतम् ।  
 तल्लक्षणयुतैवेला बद्धा देशीयभाषया ॥४६१॥  
 देशैलापदवाच्यत्वं भजतीत्यवधार्यताम् ।  
 कर्णाटैलाऽऽदिमध्यान्तवर्णानुप्रासभासुरा ॥४६२॥  
 अन्त्यप्रासा तु लाटी स्याद् भूयो रसविराजिता ।

- 456abc Any one of *maṭṭha*, *dvitīya*, *kaṅkāla* and *prati-tāla* is the *tāla* (for this *prabandha*). Thus *varṇailā* is described [so far].

### Deśailā

- 456d-457ab Next will be expounded *deśailās* which are described to be composed in provincial languages.
- 457cd-458a It is said to be of five kinds because of differentiation into *karnāṭa*, *lāṭa*, *gauḍa*, *āndhra* and *drāviḍa* [languages].
- 458bcd Of these, that which is composed in *karnāṭa* language is said to be *karnāṭailā*.
- 459 [That which is] composed in the *lāṭa* language is said to be *lāṭailā*. [That which is] composed in the *gauḍa* language is declared to be *gauḍailā*.
- 460 [Those which are] composed in the *āndhra* language are declared to be *āndhrailās*. That which is constructed in *drāviḍa* language is said to be *drāviḍailā*.
- 461-462ab It should be noted well that the selfsame *elā* which partakes of the general character of *elā prabandha* described above, acquires the denomination of *deśailā*.
- 462cd *Karnāṭailā* is splendid with syllables of initial, medial and terminal alliteration (in the feet).
- 463 *Lāṭī (elā)* has terminal rhyming and is excellent with abundant *rasa*. *Gauḍī (elā)* is free from *gamaka* and rhyming; it is said to be set to a single *rasa*.
- 464 *Āndrikā (elā)* is intense with *rasa*, *bhāva* (import), and has parts of (different) *rāgas* arising from numerous *prayogas*. *Drāviḍī (elā)* is bereft of rhyming and has many excessive *bhāvas* and *rasas*.
- 465 So far, *elā* is briefly elucidated in agreement with [usage by] practical exponents. Three hundred fifty-six (varieties of) *elās* are mentioned (by *Śārṅgadeva*).
- 466 This *prabandha* is *niryukta* because of the rule [regarding the application of specific] *tāla* (e.g. *maṭṭha*, *kaṅkāla* etc.) It is tri-elemental or tetra-elemental because of the optional [use of] *melāpaka*.

गमकप्रासनिर्मुक्ता गौडी त्वेकरसा मता ॥४६३॥  
 नानाप्रयोगरागांशरसभावोत्कटाऽऽन्ध्रिका ।  
 भूरिभावरसोत्कर्षा द्राविडी प्रासवर्जिता ॥४६४॥  
 इत्थमेलाऽत्र सङ्क्षिप्य प्रोक्ता लक्ष्यज्ञसम्मता ।  
 एलानां त्रिशती प्रोक्ता षट्पञ्चाशत् समन्विता ॥४६५॥  
 निर्युक्तोऽयं प्रबन्धः स्यात् तालादिनियमो यतः ।  
 त्रिधातुर्वा चतुर्धातुर्मेलापकविकल्पतः ॥४६६॥  
 पदतालाङ्गयुगलबद्धस्तारावलीयुतः ।

(x1) ढेङ्की

(क) सामान्यलक्षणम्

अथोद्देशक्रमप्राप्तढेङ्कीलक्षणमुच्यते ॥४६७॥  
 यत्रोद्ग्राहस्य पूर्वार्धं द्विवारं परिगीयते ।  
 उत्तरार्धं सकृच्चैव प्रयोगात्मा ततः परम् ॥४६८॥  
 मेलापकः स तु भवेन्न भवेद्वा विकल्पतः ।  
 एतावुद्ग्राहमेलापौ तालेन रहितौ स्मृतौ ॥४६९॥  
 अथ वा ढेङ्कितातालकङ्कालान्यतरान्वितौ ।  
 विलम्बितलयौ चैव कर्तव्याविति निर्णयः ॥४७०॥  
 लयान्तरेऽन्यतालेन ध्रुवाभोगौ ततस्तु तौ ।  
 ध्रुवस्त्रिखण्डस्तत्राद्ये खण्डे द्वे समधातुके ॥४७१॥  
 तृतीयं भिन्नधातु स्याद् द्विर्गेयस्तादृशो ध्रुवः ।  
 आभोगोऽथ सकृद् गेयः प्रबन्धं सकलं पुनः ॥४७२॥  
 गीत्वा भवेद् ध्रुवे न्यासो यस्यां सा ढेङ्किता स्मृता ।



- 467ab [Because] it is composed of two components viz. *pada* and *tāla*, it is of *tārāvalī* class.

(xl) *Ḍhenkī*

## (A) General Features

- 467cd The characteristics of *Ḍhenkī* which is the next in the order of listing will be now described.
- 468-469ab That in which the former half of *udgrāha* is sung twice, the latter half, which is of the nature of *prayoga* is sung only once, and after this [occurs] *melāpaka*; but it may or may not occur by choice.
- 469cd-470 These two, *udgrāha* and *melāpaka* are said to be without *tāla* or they are possessed of either *Ḍhenkī-tāla* or *kaṅkāla-tāla*, executed in *vilambita-laya*; it is thus decreed.
- 471ab Then *dhruva* and *ābhoga* [should be rendered] in a different *laya* and in a different *tāla*.
- 471cd-472abc *Dhruva* is of three segments; of these the first two are of the [self]same *dhātu*; the third is of different *dhātu*. Such *dhruva* should be sung twice; then the *ābhoga* is sung once.
- 472cd-473ab Singing the whole *prabandha* [thus] again, conclusion is made on *dhruva*. Wherein it is so, it is said to be *Ḍhenkī* [*prabandha*].

(B) Rules of *Tāla*

- 473cd-474a *Ḍhenkī (tāla)* is described by some people as [composed of] *ra-gaṇa*. This is the definition of *Ḍhenkī-tāla*.
- 474b-475 *Kaṅkāla [tāla]* is said to be of four kinds viz. *pūrṇa*, *khaṇḍa*, *sama* and *asama* (= *viṣama*). *Pūrṇa* [*kaṅkāla*] is [possessed] of four *drutas* [followed by] *guru* and *laghu*; *khaṇḍa* [*kaṅkāla*] is of two *drutas* and two *gurus*; *sama* [*kaṅkāla*] is of two *gurus* terminating in *laghu*; *viṣama* (= *asama*) [*kaṅkāla*] is of two *gurus* after *laghu*.

(C) Four kinds of *Ḍhenkī*

- 476abc *Ḍhenkī* [*prabandha*] is of four kinds viz. *muktāvalī*, *vṛttabandhinī*, *yugminī* and *vṛttamālā*.

(ख) तालनियमः

रगणो ढेङ्किा कैश्चिदेषा प्रोक्ता तथा जनैः ॥४७३॥  
 ढेकीतालस्य लक्ष्मेदं कङ्कालस्य तु लक्षणम् ।  
 उक्तश्चतुर्धा कङ्कालः पूर्णः खण्डः समोऽसमः ॥४७४॥  
 चतुर्द्रुती गलौ पूर्णः खण्डो दौ च गुरुद्वयम् ।  
 समो गुरु द्वौ लघ्वन्तौ विषमो लाद् गुरुद्वयम् ॥४७५॥

(ग) ढेङ्किचातुर्विध्यम्

चतुर्धा ढेङ्किा मुक्तावली स्याद् वृत्तबन्धिनी ।  
 युग्मिनी वृत्तमाला च तत्र वृत्तं न विद्यते ॥४७६॥  
 यस्यां मुक्तावली सा स्याद् वृत्तं यत्रैकमेव चेत् ।  
 सा वृत्तबन्धिनी यस्यां द्वे वृत्ते सा तु युग्मिनी ॥४७७॥  
 बहूनि यत्र वृत्तानि वृत्तमाला तु सा भवेत् ।  
 त्रिधा तिस्रो द्वितीयाद्या वर्णिका गणिका तथा ॥४७८॥  
 मात्रिका वर्णजैर्वृत्तैर्गणजैर्मात्रिकैरपि ।  
 दशापि स्युः पुनस्त्रेधा समालङ्कारणा तथा ॥४७९॥  
 विषमालङ्कृतिश्चित्रालङ्कृतिर्लक्षणानि तु ।  
 समाऽलङ्कारसङ्ख्या च विषमा मिश्रिता क्रमात् ॥४८०॥  
 निर्युक्तोऽयं प्रबन्धः स्याच्छन्दस्तालादियन्त्रणात् ।  
 त्रिधातुर्वा चतुर्धातुर्मेलापकविकल्पतः ।  
 पदतालाङ्गयुगलबद्धस्तारावलीयुतः ॥४८१॥

[ इति श्रीमदद्वैतविद्याचार्यसाग्रचित्यसर्वतोमुखातिरात्रसाग्रचित्याप्तवाजपेययाजिगोविन्ददीक्षित-  
 नागमाम्बिकावरद्वितीयनन्दनस्य साग्रचित्यसर्वक्रतुयाजियज्ञनारायणदीक्षिताव्यवहितानुजस्य  
 अच्युतविजयराघवभूपालप्रेरितस्य वेङ्कटेश्वरदीक्षितस्य कृतौ चतुर्दण्डीप्रकाशिकायां नवमं  
 प्रबन्धप्रकरणम् (असम्पूर्णम्) ]

- 476d-477 Among them, that in which there is observed no metrical structure, is *muktāvalī*. That in which a single metrical structure occurs is *ṛttabandhinī*. That in which there are two metrical structures is *yugminī*.
- 478ab That in which there are many metrical structures becomes *ṛttamālā*.
- 487cd-479ab The three [*ḍbenkī* varieties] beginning with the second (i.e. *ṛttabandhinī*, *yugminī* and *ṛttamālā*) are of three kinds [each] viz. *varṇikā*, *gaṇikā*, *mātrikā*, which arise from metrical structures born of *Varṇas* (syllables) *gaṇas* and of *mātrās*.
- 479cd-480 [Thus] they are ten [in all]. Again [each of these] is of three kinds viz. *samālaṃkaraṇa*, *viṣamālaṃkṛti* and *citrālaṃkṛti*. Their definitions are: the number of *alaṃkāras* (=figures of speech) is even, odd and mixed in these respectively.
- 481 This *prabandha* is *niryukta* because [it is] regulated by [a rule pertaining to the application of specific] metre, *tāla* etc. It is tri-elemental or tetra-elemental through the optional use of *melāpaka*. It is constructed with two components viz. *pada* and *tāla*. [So] it is of *tāravalī* [class].

### Colophon

[Thus is [incomplete] the ninth chapter, **Prabandha-Prakaraṇa** in **Caturdaṇḍīprakāśikā** [which is] the work composed at the instance of the King Acyuta Vijayarāghava by **Veṅkaṭeśvara-dīkṣita** who is the immediate younger brother of Yajñānārāyaṇa-dīkṣita, the *sāṅgicīya* performer of *sarvakratu* sacrifice and who is the excellent second son of Nāgamāmbikā and Govinda-dīkṣita, the preceptor of *advaita-vidyā* and *sāṅgicīya* performer of *sarvatomukha*, *atirātra* and *vājapeya* sacrifices).





# PĀṬHAVIMARŚA

## TEXT-CRITICAL COMMENTS

Signs employed:

- i. i.c.e.: conjectural emendation applied to *apapāṭha*.  
\*: *apapāṭha* in Madras edition of CDP.  
both sources: Madras and J edition of CDP.
- ii. J: Variant in CDP ed. Joshi, D.K. pub. B.S. Sukthankar, Aryabhooshana Press, Poona, at Bombay, 1918 (chs. 2 to 5 incl.)
- iii. SSP: variant in Saṅgīta-sampradāya-pradarśinī of Subbarāma Dīkṣita
- iv. BLS: variant in Lakṣya-saṅgītam of V.N. Bhatkhande
- v. M: variant in Muttayya Bhāgavata's copy of CDP
- vi. sec. m: emendations applied by *secunda manu* to the printed text in J.
- vii. (: ) Divisions of the work cited viz. Chapter and verse *precede* this sign; page number follows it.
- viii. (!) absurd, improbable, rejected variant
- ix. (?) doubtful reading

**Note:** Madras edition of CDP shows both forms of the word viz. ṛṣabha (e.g. 1.25c, 2.29c) and riṣabha (e.g. 1.21c, 40c, 79a; 2.5c). The former form (ṛṣabha) is favoured in the present edition since it accords with the usage in sanskrit treatises on Indian Music.

### Chapter I. VĪṆĀ

14b *tantrīḥ*: *tantrīm*, Tulaja, *Saṅgītasārāmr̥tam*, 10 : 121

19b *jhallikā*: *jhillika*, *ibid.*, loc. cit. : 122

48a *svārā*: *M svarāḥ*

50b *santy-evam*: (.e.) \**saty-evam*

51ab: [*svārā...bhīdhāḥ*] *conjectural addition to complete the sense.*

73d *jhallikā*: *jhillikā*, Tulaja, *op. cit.* : 122

152c *lakṣitaivam*: *lakṣitavyā*, *ibid.* : 122I

154B-a *tathā*"*dya*: *tathā*"*nya*, Govinda dīkṣita, *Saṅgītasudhā(nidhi)*, 2.441 : 115

154B-b *virājamānām*: *viśobhamānām*, *idem.*, *op.cit.*, loc.cit.

154B-d *sabhādbastana-madhyamena*: *sabhāyena ca madhyamena*, *ibid.* 2.442 : 115

156a *sārīṇi*: cf. *sārāṇi* elsewhere in this chapter.

## Chapter II. ŚRUTI

- 1c *tattantrīṣu*: J *tantrikāsu*  
 3ab *pariṇāmatva-pariṇāmitva*: J, BSL *pariṇāmitva-pariṇāmatva*  
 4a *proktāḥ*: J *proktā*  
 5b *bhedābhyām*: BLS, *bhedākhyā*  
 6b *samudāhṛte*: J *samupāhṛte*  
 9b *saṃjñine*: J, BLS *saṃjñike*  
 11a *varālī*: J *varālī*, always  
 12c *sāṅgītikaiḥ*: J *sāṅgītakaiḥ*  
 14c *ṛtṭyābhyām*: BLS, *dvitīyābhyām*  
 14c *ṛtṭiyābhyām*: J *ṛtīyākhyā*-!  
 16a *kākalyai ca*: J, BLS *kākalyaiva*  
 17b *prakāśante*: BLS, *prakāśyante*  
 21c *na hyeka*: J *navyāna*!  
 21d *dvāda śasvarāḥ*: J *dvādaśāparāḥ*, by graphic deterioration.  
 22b *'ta eva*: J *ta eva*  
 23a *-rūḍhah*: J *rūḍhā*!  
 24c *tad-evam*: J *tadeva*  
 28c *parvādau*: BLS, J *parvendu* (!)  
 30d *niveśyate*: J *nivaśyate*  
 32c *-syātha*: M *syā'tha*!  
 34c *catuḥśrutih*: J *catuḥśruti*  
 35a, 35c, 36a, 3.39c ff. *varālī*: J *varālī* (not *varālī*)  
 36c *niveśe*: J *niveśam*  
 36d *syāc-chrutitrayam*: c.e. *\*syāc-chrutidvayam* by intrinsic probability  
 38d *parva tat*: J *-parvakam*  
 46a *sāraṇyā*: J *sāriṇyā*  
 47a *parvāntaḥ*: J *parvātaḥ*  
 48b *niveśanam*: J *niveśanāt*  
 50c *-rūḍhah*: J *rūḍhā*  
 53d *Veṅkaṭādhavarīṇeritā*: J *veṅkaṭeśvareṇeritā*  
 56a *svareṣu pūrvamityeva*: J *svare pūrvavadityeva*  
 56c *-saṃkocān*: J *saṃkocam*  
 57a *bhāstate śrutir-ityādi*: J *bhāsatī śrutiretyādi*  
 57c *śrutīrvedetyāha*: J *śrutīrvedītyāha*  
 57f *śrutīrjānantu*: J *śrutijña na tu*



## Chapter III. SVARA

- 6b *rāddhāntitam*: J, BLS *siddhāntitam*  
 10d *-ttu trirūpatā*: J *tristrirupatā*  
 11c *tritrī*: J *tristri* (also in 22d, 29c, 36a)  
 13c *jñeyah*: J *jñeyam*!  
 16a *tad-evam*: J *tatthaivam*  
 19ab *nāṭa evam*: J *nāṭe hyevam*  
 25c *rāga*: J *rāge*  
 29d *-rupavarṇitam*: c.e. *\*rūpavarṇitam*, by documental probability  
 30a *śuddbah*: M *śuddbe*  
 32c, 35d ff. *-gaulā*: J *gaulā*, always  
 33b *sahānvaye*: J *sahānvayah*  
 34b *-nānvito*: J *-nānvayo*  
 36d, 37c, 39c, 41b, 44d, 70a, 71b etc: *varāḷi*: J *varāḷi*  
 38b *pantivarāli*: J *pantivarāḷi*, always  
 40a *śuddha*: J *śuddbah*!  
 43d *kaiśikyākhyā* c.e. *\*kaiśikyākhyā* by amanuensal transmission  
 46c *-mātrasthāḥ*: J *-mātrastha-*  
 46d *sarve*: J *sarva*  
 47c *mela* always: J *meḷa*, always  
 50c *-auḍuva*: J sometimes *auḍuva*, but mostly *auḍava*  
 52c *-ṣv-evānvādhas-tiṣṭhanti*: J *-ṣvevādhas-tiṣṭhanti* hi c.e. *\*-ṣv-evānvādhas-tiṣṭhanti*.

A better reading would have been *-evānv-ādhas-tiṣṭhanti*. For, *anvadbah*, decomposed to *anu-adbah* would mean that the *śrutis* of the omissible note remain below *i.e.* in the lower note. This would directly contradict the dictum, well established in Indian music theory since Bharata's time, that a note is manifested at and is limited by its final *śruti*, as a *śuddha* or *vikṛta svara*. Therefore, a lower note is so defined that it is manifested in its *own* final *śruti* and cannot assume the *śrutis* of the *following* note, unless the latter is modified (further, if it is already modified); further it cannot exceed the limit of a maximum number of *śrutis* (four as prescribed by earlier authorities *e.g.* Bharata and Śārṅgadeva, but six as extended by Rāmāmātya, Venkaṭamakṣin, Somanātha *et al.*) in the relevant cases.

On the other hand, a clear, ready and relevant meaning emerges if the text is emended, on both intrinsic and extrinsic probabilities to *'anvādbāḥ*. *Anvādbāḥ* means to retain a deposit for the purpose of handing over to a third party. Thus the omissible note retains all its *śrutis*, now useless for its own manifestation, to hand them over to the following (*i.e.* third) note. Thus these *śrutis* do remain in the omissible note but only as a deposit, in a latent or dormant state. The prosodial error introduced by this amendment would be

a small price to pay for a sound and contextually adequate meaning. (See Critical and Explanatory Notes, CDP. 3.52-59).

The reading (J) '*adhas-tiṣṭhanti*' is acceptable ('the *śrutis* of the omissible note remain below the next note') if *adhaḥ* is interpreted to mean that the *śrutis* of the omissible note lie (unexpressed) below the next expressed note, thus constituting the total interval spanning the omissible note lying in between.

*Anv-adhas-tiṣṭhanti* may be imputed with the desired meaning if '*anu*' (which does not occur in the J-variant) is interpreted following Monier Monier-Williams (A Sanskrit-English Dictionary: 31) who says that '*anu*', when prefixed to nouns, especially in adverbial compounds, means each by each, orderly, one after another. This means that the *śrutis* of the omissible note lie exactly in the same order, each by each, without disturbance, so that the nature or interval of the omissible note is in no way impaired. The author seems to emphasize this meaning in the preceding hemistich, '*srutayo naiva.... uttarasvarān*'.

52d -*nvādhas*: M -*nvadhas*

54c *ṣāḍavatvādi*: J *ṣāḍavetyādi*

55c *śāstrārtha*: J *śāstrārtham*

62c *gām-ānayetyādi*: J *grāmānnayetyādi*!

64d *saṁjñakāḥ*: J *saṁjñitāḥ*

65c *ṣaḍjagrāmaḥ* (J): c.e. \* *ṣaḍjagrāma*

67c -*mācaṣṭe*: J -*mācaṣṭha*!

68c *param iti*: BLS, *vartate'sau*

69a *grāmo*: SSP, *grāme*

70b *mārgataḥ*: BLS, *vartmani*

71a *naiva*: *caiva*! Tulaja, op. cit.: 66

72b -*dhāryate*: -*dhāryatām*, ibid. loc. cit.

76a *samunneyam*: J *samunnaddham*

78d *lakṣaṇaḥ*: J *lakṣaṇam*

80c *sphūrṭi*: J *sphūrṭiḥ*

83c *aṭhatālaikatālau*: J *aṭhatālaikatālaś*

85a *tatra*: J *tāsām*

86b Illustration: *sari, gama, padhanisa; sani, dhapa, magarisa*; J: *sarigama, padha, nisa; sanidhapa, maga, risa; tālāṅgaḥ*-100 (!)

90a -*mitāvāhatyai*-J *mitau vāhatye*-

91c *vādyate*: J *vādane*

91 Illustration is apportioned (in both sources) to accord with modern usage but not with its description in the text viz.

*nātyadaṇḍī dhruva*: sa ri ga ma / ga ri sa ri ga-ri sa ri ga ma / etc.

*vīṇādaṇḍī dhruva*: sa ri ga ma / ga ri sa ri / ga ri sa ri ga ma / etc.

- 91d J adds, after illustration: *tālāṅgaḥ* ॥11
- 92b,c 92d, 93a, 93b, 93c, 94a *maṭhya*: J *maṭha*
- 94b *mitaḥ*: J *ataḥ*!
- 94b illustration: sa ri / ga ri sa ri / sa ri ga ma / etc.: J sa ri ga ri / sa ri / sa ri ga ma etc.; *tālāṅgaḥ* 101
- 94c *-rthaścālamkāraḥ*: J *-rtho vālamkāraḥ*
- 96b After illustration J adds: *tālāṅgaḥ* 01
- 102a *Lobhena* is preferred to *lābhena* in both sources; after illustration, J adds: *tālāṅgaḥ* 000
- 105b *mitaḥ*: J *smṛtaḥ*  
Illustration-sa ri / ga sa / ri ga ma etc. J: sa ri ga / sa ri / ga ma etc. J adds: *tālāṅgaḥ* 000
- 107d Illustration-sa ri / iga / a sā ri ga / a mā mā / etc. J: sa ri (!i) ga / sā ri gā / mā mā etc. a *pāṭhāntara* is also given: sa ri gā ri / sā ri gā / mā mā/ etc.; *tālāṅgaḥ*: 000
- 108a *sphuṭamevā-* c.e. *\*sphuṭamekā-*(both sources) on both intrinsic and extrinsic probabilities; cf. 86cd, 92ab, 94cd, 96cd, 103ab, 105cd *supra*.
- 110d Illustration- sa ri ga ma / ri ga ma pa / etc.: J-lacuna; *tālāṅga* is also not given. M-lacuna.
- 111d *saṃjñakān*: J *saṃjñikān*
- 112d *viniveśayet*: J *vinīyojayet*
- 114b *eveti*: J *evaiti*!  
After 'naiva kutracit' (115 b) J inserts a heading: *samaḥ / atītaḥ / anāgataḥ /*
- 116b *lobhena*: c.e. *\*lābhena* (both sources) cf. 102a
- 117c *svarasya kampo*: SSP, *svarasya svarasya hi*
- 118b *-gatacchāyāma-*: SSP, *-gatacchāyānya*
- 119c *tiripaḥ*: SSP, *tirupo*
- 119c *Tiripa* is retained as such in J and elsewhere e.g. Śārṅgadeva, *Saṅgītaratnākara*, 3.87c
- 121c *atyalpa*: *laghiṣṭha*, *ibid.* 389c. : 169
- 128b *spṛśām tu*: J *spṛśā hi*
- 131b *svarotkarān*: J *svarottarān*!
- 134c *mandro*: J *mandre*
- 135c *tadevam*: J *tadeva* by lipography
- 139a *likhed*: J *rekhe*  
After 144b J gives a diagram for *saṃvādi-maṇḍala*.
- 152a *saṃvādīva*: J *saṃvāditya*
- 152d *-rukto*\*(J-*rukto*) c.e. *\*-ruktau* on graphical and grammatical probability.
- 153d *gīta*: M *gati*-!



## Chapter IV. MELA

3a *naiva*: J *nabi*; J offers an editorial explanation: '*asyatā tparyaḥ-tatra rṣabhādi svareṣu ādyaḥ rṣabhaḥ, caturthaḥ upagāndhārśca rṣabhaḡāndhārāvevaite syātām iti* /

3b *caturtho rṣabho*: J *caturtha rṣabho* ! corrected by sec.m. to *-rthaścārṣa-*

4b *dvitīyakaḥ*: c.e. \* *ṛtīyakaḥ* (both sources)

'*dvitīyam vā caturtham vā vyapekṣya syāt ṛtīyakaḥ*' of both sources demands a strained construction to derive the intended meaning; 'If the second *svarasthāna* is *rṣabha*, the third is *gāndhāra*; if the fourth is *gāndhāra*, the third becomes *nṣabha*. Further, '*ādimam*' (4d) has to be construed to mean "first of the two" viz. of *dvitīya* and *caturtha* (4ab) i.e. the second *svarasthāna*. Then the third would be *gāndhāra* if the second is *rṣabha*'.

Hence the reading is conjecturally emended, in uniformity with CDP. 5, 32 *infra* as follows:

'*ṛtīyam vā caturtham vā vyapekṣya syād dvitīyakaḥ* /

The intended meaning now emerges, lucid and direct; 'The second *svarasthāna* becomes *rṣabha* with respect to the third and fourth (if they are *gāndhāra*). The same *svarasthāna* becomes *gāndhāra* depending on (whether) the first is *rṣabha*. This emendation seems better than the above.

5c *vyapekṣya*: J *vyāpekṣya*!

6c *rṣabha*: J *rṣabhe*

8d *saṃjñakaḥ*: J *saṃjñikaḥ*

10b *trayaḥ*: J *traya*

11c *'tha*: J *yaḥ*

14a *ṣadjāt*: J *ṣadja*

15a *gāndhārākhyam*: J *gāndhārākhyā*

17a *ṛtīyo*: J *ṛtīya*

19d *vacmyaham*: J *vadāmyaham* (hypermetry for one syllable)

20a *viruddhe narṣabhatvam*: J *viruddhayedarṣabhatvam* (hypermetry for one syllable)

20c *sāpekṣakau dharmau*: J *sāpekṣakadharmo*

22d *vyapekṣya*: J *-pyapekṣya*

23c *ṛtīyo* (J: *ṛtīyo* M: *ṛtīyo*): c.e. \* *dvitīyo* on intrinsic probability and semantic requirement.

27c *parvaṇi*: M *parvāṇi*

27cd *bhavan paṇcame*: J *parvapaṇcame*

28a *ma-sṃjñako*: J *mā saṃjñikā*

28a *prokṭaḥ*: J *proktā* (consistent with '*mā saṃjñikā*')

- 29d *saṃjñakāḥ*: J *saṃjñikāḥ*  
 30c *niṣādāśca*: J *niṣādaśca*!  
 37d *saṃjñakāḥ*: J *saṃjñikāḥ*  
 40d *kaiśikyākhyā*: J *kaiśikākhyā* (!)  
 41d *saṃjñakāḥ*: J *saṃjñikāḥ*  
 45c *ko veti*: J *ko'yamiti* (hypermetry for one syllable)  
 47a *pūrvabhavo*: J *pūrvabhāvo*  
 49c *paścād bhavo*: J *paścād bhāvo*  
 52a *ragau*: J, BLS *ragā-*!  
 52b *rigū*: BLS, *rigu*  
 52d *dṛṣṭavyam*: J:, BLS *dṛṣṭavyā*  
 53a *dbanau*: J:, BLS *dbanā*!  
 53b *dbinī*: J *dbini* corr. sec. m. to *dbinī*  
 56b *bbedas*: J *bbedo*  
 56b *bbedastenaiva*: BLS, *bbedo'nenaiva*  
 58c *-bbedānām*: BLS, *melānām*  
 60c *masaṃjñō*: J, BLS *māsaṃjñō*  
 61c, 63a, 72d *masaṃjñā*: J, BLS *māsaṃjñā*  
 62a *tadā*: J *tathā*  
 63c *misamjñikasya*: J, BLS *misamjñikasya*  
 65c *saṃyogamāsādyā*: J, BLS *saṃyojyamānam tu*  
 66b *misamjñinā*: J, BLS *misamjñikāḥ* J: corr. sec.m. to *misamjñitāt*  
 71c *attha*: J *iti*  
 72a *uttarāṅgeṇa*: J *uttarāṅgena*  
 74a *jātāḥ*: J *jātaḥ*  
 After 74 J inserts twelve tables of *mela-prastāra*.  
 75c *prabuddhaye*: J *prabhūtaye*  
 76a, 78d *ragau*: J, BLS *ragā*!  
 77d *melān ukta*: J *melānyukta*  
 82cd *deśāstaddēśasthā*: J, BLS *bhedāstā deśasthā*  
 83a *sāṅgītikai*: BLS, *saṅgītikai*  
 84d, 85b *melakān*: c.e. \**melakāḥ* (all sources)  
 85a *ye tu*: J, M *yena*  
 88a, 89a *prasiddhānya*: J, BLS *prasiddhasya*  
 89c *kaścin madunnīta*: J, BLS *kaścinnadurnīta*!  
 91a *phāla*: J, BLS *bhāla*  
 91b *-locano'pi*: SSP, *locane'pi*  
 91c *yathaika*: SSP, *yadeka*  
 91d *varṇāḥ*: SSP, *varṇah*  
 93d *lakṣya*: J *lakṣye*

94b, 104c *dvāvimśatim*: J *dvāvimśatis*; SSP, *dvāvimśatista*

95a *prastāra*:- c.e. \**prastārah* (both sources, M). '*prastārah krameṇa*' means '*prastāra* (tabular scheme of permutation) will now be taken up in order.' This is incorrect because *prastāra* has been described already before (*pūrvokta*) in CDP. 4.51-74. The intended meaning is: '*uddeśa* (listing) of *melas* will now be taken up in the same (serial) order as of the *melaprastāra* described above'.

97c *ābharyā*: J *āhīryā*!

101d *melās-tāvad*: (J, M); c.e. \* *melas tāvad*;

'*melas tāvad*' means: 'the *mela* of the various *rāgas*... or of the high or low *ragas* should be fitted... into the seventy-two *melas*'. Preference of '*melās*' (J) in the constitutio textus is made because it would comprehend the entirety of *melās*. '*Melas*' may be retained only as a collective noun (*jātyaika-vacana*).

103a *yadvā sāmantarāgo'yam*: This leads to an inference of textual corruption, lacuna or extrapolation. '*Ayam*' argues the immediacy of *sāmanta rāga*, but this has no textual support. It would have to be juxtaposed with CDP. 4.98cd *supra* to gain such immediacy, then the *vikalpa* '*vā*' would mean that *sāmanta* is not a *mela* but a *janya rāga*, notwithstanding its mention as an independent *mela* in 98cd *supra* and its description as a *mela* in 143a-146d *infra* in this chapter. *Sāmanta* is described as a *janya rāga* by Veṅkaṭamakhin (CDP. 5.64 cd) but only in relation to *śaṅkarābharaṇa* and not to *śrīrāga* (ibid. 5.65cd). In fact, *sāmanta* is nowhere found related to *śrīrāga* in the available music treatises. Therefore it seems safe to assume that this line does not belong to CDP and is interpolated during textual transmission. Another explanation is that the author is actually singing/playing at this point ('*ayam*') *sāmantarāga* in illustration. The context is appropriate because after listing all the currently renowned *melas*, a doubt arises whether one of them viz. *sāmanta* is a *mela* at all because it takes the shade of *śaṅkarābharaṇa*. This is because its *dhāivata* was, it would appear, metastable between *pañcaśruti* and *ṣaṭśruti* at this time. Preponderance of the former made it a derivative of *śaṅkarābharaṇa* according to one view while that of the latter gave it a status of an independent (the 30th) *mela*. The latter is favoured by VM. However, the immediate mention of *śrīrāga* as its *mela* (4.103b) vitiates this argument.

107c *ṣaḍjaḥ śuddhāśca*: J *ṣaḍjaśuddhāśca*!

107c *rigamāḥ*: J *rigamā*

108b *-metṛyetai*:- J *-ma etai*

111c *jñeyā*: J *jñeyāḥ*



- 115b *hejjujjī*: J *hejjujjo*! by graphical deterioration  
 115c *catasra*: c.e. \**ca tisra* (both sources, M) on intrinsic and extrinsic probabilities  
 117b *bhavet*: J *bhavat* ! by lipograpy  
 117d, 121b, 135b, 147b *saṃjñakāḥ*: J *saṃjñikāḥ*  
 119d *dhaniśritāḥ*: J *dhanyośca tāḥ* by graphic degeneration  
 121c *-mapadbākhyāḥ*: J *mapadbākhyā*  
 126c *śadje tisraḥ*: J *śadjas tisraḥ*  
 126cd *ṛṣabhe pañcaikā*: J *ṛṣabhāḥ pañca ekā* (hypermetry for one syllable)  
 128a *viṃśabhedaka*: J *viṃśatirbheda*-!  
 130b *tvekikā*: J *tvaikikā*  
 132d *madhyamapañcamau*: J *pañcamamadhyamau*  
 133a *pañcaśruti* - (J *pañcaśruti*-) c.e. \* *catubśruti*!  
 134d *pañcaikaiva*: J *pañcekaiva*  
 135c *dvāvimśako*: J *dvāvimśatiko* (hypermetry for one syllable)  
 141c *ekarṣabhe*: J *ekārṣabhe*  
 141d *tvekikaiva*: J *tvaikikaiva*  
 142d *-rudāḥṛtāḥ*: M *-rudīritāḥ*  
 145b *caikikā ca me*: J *caika madhyame*  
 145d *ṣaṭ tathā*: J *ṣaṭśrutir*  
 148b *-ścetyetāvat*: J *-ścedetāvat*  
 149b *ṣaḍ ge dve caikikā ca me*: J *ṣaṭ chrutirge dvireka me*  
 153d *ṣaṭ tathā dve*: J *ṣaṭchrutir dve*  
 154c *ṣaṭ trimśabhedā*: J *ṣaṭtrimśad-bheda*  
 155d *saṃjñake*: J *saṃjñike*, c.e. \* M *saṃjñakāḥ*  
 156a *śadja ekarṣabhe*: J *ekāḥ śadjah ṛṣabhe*  
 157d *melaprastārake*: J *melaḥ prastārake*  
 158b *saṃjñakāḥ*: J *sāṃjñikāḥ*  
 159b *-ścetyetāvat*: J *-ścedetāvat*  
 160a *ekarṣabhe*: J *ekārṣabhe*  
 164a *ekarṣabhe*: J *ekārṣabhe*  
 167cd *-ścetyetat*: J *ścedetāvat*  
 172c *ekarṣabhe*: J *ekārṣabhe*  
 174b *smṛtaḥ*: J *mayā*  
 174c *asmābbhir darśitā ittham*: J *ittham pradarśita melā*  
 175a *-viṃśatir melāḥ*: J *viṃśad asmābbhiḥ*  
 176c *-viṃśatim*: J *viṃśatir*  
 179b *-bhāvas tvayeritaḥ*: J *bhāvo tvayeritaḥ*  
 182c *sāraṅga*:- J *sālaṅga*-  
 183b *sadharmakau*: J *sakarmakau*

- 184d -vyāghāto'yam: vyākhyāte yam  
 184d dur-uttaraḥ: J dur-uttarā  
 185a vimśatir- J vimśater  
 186a sthālīpulākā: J sthālīpulākā, but 'lī' and 'ka' added by sec.m.  
 188a bhairavī: J bhairavo by graphic loss  
 190a sakākaliniśādaś ca: this is ambivalent with respect to both śaṅkarābharaṇa and gaudī (as in dehalīdīpa-nyāya)  
 191b, 192b melataḥ: J melakaḥ  
 192c -deśyākhyā: J -deśākhyā  
 193a -ghātaye: J -jātaye  
 194a yadapyaveditā: J yadapyadevatā, corr. to -vedi- by sec. m. c.e. \* yadapyā-  
 195c karnātagaulaḥ: J kannadagaulaḥ  
 195d melodbhavanato: J melena to mato!  
 197a na mokṣyase: J vimokṣyase  
 197b gato'pi vā: J gato'pi na  
 198a yad apy-uktam: J yadyapyuktam  
 200c paśca (J paśca) c.e. \* pañca  
 201b 'Rāmakriyā' cannot be taken to mean the namesake rāga because Rāmāmātya does not describe it at all. His definitions/descriptions of nādarāmakriyā, śuddharāmakriyā and sindhurāmakriyā are in no way relevant to rītigaula. It should be therefore interpreted as 'Rāmasya kriyā' -action of Rāmāmātya.  
 201d After this quarter both sources have an additional hemistich viz. 'śuddharṣabhaśca gāndhāraḥ pañcaśrutikaśca dhaivataḥ' which is entirely irrelevant. Of all the nineteen melas of Veṅkaṭamakhin this description fits only rītigaula, which is already given (CDP. 4:200cd) and which bears a literal correspondence with the description of rītigaula by Rāmāmātya in the Svaramelakalānidhi (3.45cd, p. 25). Thus this hemistich would appear to be an interpolation.  
 203a -sthāne'nu: J -sthānaiva  
 209c veṣṭavyam: J veṣṭavyā

## Chapter V. RĀGA

- 1b -mudiritāḥ: J nirūpitāḥ  
 2a rañjayanti: M rañjayati!  
 2d -slāni: J -nyāni  
 3c grabhāṁśau mandratārau: grabhāṁśatāramandrāśca cit. Tulaja, Saṅgītasārāmṛtam 9. : 67; grabhāṁśamandratārāśca, cit. SSP., Saṅgītalakṣaṇa-sangrahamu, p. 28.  
 4a atha: api, ibid. loc. cit. SSP, abhi

- 6c *aṁśasvarastva*: *aṁśasvaro'pya*, *ibid.* loc. cit.
- 7c *uccaiḥ*: BLS *ucca*
- 8d *rāgasyāpi tanoti*: *rāgaśya vitanoti*, *ibid.* loc. cit.
- 9a *nyāsa-*: J, BLS *'nyāsa-*!
- 10b *-khaṇḍabbhāga*: BLS - *gītākhaṇḍādya*
- 10c *gītādyakhaṇḍā*: BLS *gītākhaṇḍādya*
- 10cd *gītākhaṇḍādya-avayavasyānte*: Tulaja (op.cit. 9: 68) reads better: *'yo gītikhāṇḍāvayavatvāt*.
- 12a *tathā'bhyāso*: BLS *lādabhyāso*
- 12cd *yatra laṅghanam*: *yattallaṅghanam*, *ibid.*, loc. cit.
- 14a *vā bhūyo*: *bhūyo 'pi*, J and Tulaja, (op. cit. loc. cit.)
- 16a *-bhāvo*: M *-bhāve*
- 19a *bhāṣāṅgāṇi kriyāṅgāṇi*: J *bhāṣāṅgāṇi kriyāṅgāṇi*
- 21b *saṁjñitāḥ*: J *saṁjñikāḥ*
- 23c *vaidburyān*: *vaidburyāt* (both sources)
- 28b *ṣaḍja*: J *eva*!
- 28c *saurāṣṭrasāraṅganāṭau*: J *saurāṣṭraḥ sāraṅganāṭaḥ*
- 29d *sālaga*: M *sālaka*
- 30d - *lādya*: J - *lyatha*
- 32c *nāgadhvaniḥ*: J *nāgadhvanī*
- 34c *nārāyaṇākhyā*: J *nārāyaṇākhyā* but corrected to *-nāḍya* by sec.m.
- 35a *karṇāto*: J *karṇāto* but corrected to *-ṭa* by sec. m.
- 35c *ime rāgāstu catvāro*: J *catvārastu ime rāgā*
- 35d *grabāḥ*: J *grabā-*!
- 36b *madhyamādir ime*: J *madhyamādī ime*
- 37b *grabe ubhe*: J *grabāvubhe*
- 37c *Mallabarī* is *malabarī* in CDP 5.92a and in several other music treatises.
- 40d *rāgā*: J *rāga*
- 43ab *tu dhagavivarjamenam* c.e. *\*nidhagarivarjam enam* (both sources), which would leave behind only sa ma pa for this *rāga* in *avarohaṇa*. So this passage is conjecturally emended as above on both intrinsic and extrinsic probabilities. The scalar frame thus obtained is a prototype of its modern form and accords well with the state of the *rāga* before, during and after CDP.
- 43c *rāga*: J *gāna*
- 44b *paraḥ*: J *purā*
- 45ab *niṣādaś cānuvādība ridbau*: J *niṣādo 'nuvādība deyaḥ*
- 45c *gātavyaḥ khyātāḥ*: J *gātavyam khyātam*
- 48d *mela*: J *melaḥ*! but corrected to *mela* by sec.m.
- 49d *-varohaṇe*: J *-varohaṇāt*



51b After this quarter, there is a lacuna for the *lakṣaṇa* of the *rāga mecabaulī* in both sources. This *rāga* is included between *guṇḍakriyā* and *nādarāmakriyā* during *uddeśa* (listing) above (CDP. 5.29). The *lakṣaṇa* of *mecabaulī* may be extrapolated at this point from the following sources arranged in chronological sequence from c. 1550 A.D. to c. 1730 A.D. because CDP is chronologically intermediate to this range (c. 1650 A.D.) and because of geographical identity (the works ii - v were composed in the selfsame Tanjore.)

- i. Rāmāmātya (*Svaramelakalānidhi* c. 1550 A.D.): *Mecabaulī* belongs to the *mālavagauḍa mela*, which is the 15th mela in VM's scheme (op.cit. 4.13, p. 22); it lacks *pañcama*, has *madhyama* for *graha*, *aṁśa* and *nyāsa*: it is fit to be sung during first part of the day (5.31 : 32)
- ii. Govinda dīkṣita (*Sanḡītasudhānidhi*, c.1620 A.D.) is VM's father. He describes *mecabaulī* (as prevailing in Tanjore): it belongs to the *gurjarī mela* (which is equivalent to Rāmāmātya's *mālavagauḍa mela*); it is *sampūrṇa*, has *ṣaḍja* for *graha*, *aṁśa* and *nyāsa*; (2.545-546 : 165)
- iii. Mudduveṅkaṭamakhin (*Rāgalakṣaṇam*, c. 1690 A.D.) is grandson of VM's maternal uncle (and is therefore VM's nephew) and is an authentic exponent of VM's scheme of *melakartas*. He describes *mecabaulī* as derived from the *mālavagauḍa* (= *mālavagauḍa*) *mela*; it is *sampūrṇa* and lacks ma-ni in *ārohaṇa*. Its *graha* is *ṣaḍja* (2.28cd-29ab). He was patronised by Shāhaji (q.v.)
- iv. Shāhaji (*Rāgalakṣaṇamu* 1684-1712 A.D.) came about one generation after VM. He describes *mecabaulī* as belonging to the *mālavagauḍa mela*, *sampūrṇa*, is both *ghana* and *naya*. He illustrates the usage of the *rāga* with excerpts from *udgrāha*, *ṭhāya*, *gīta* and *prahandha* (?).
- v. Tulaja (*Sanḡītasārāmṛtam*, c. 1730 A.D.) is one generation later than Shāhaji. He borrows massively from Shāhaji for his chapter on *rāgas*. According to him also, *mecabaulī* is a derivative of *mālavagauḍa mela*; it is *sampūrṇa* and has *ṣaḍja* for *graha*, *aṁśa* and *nyāsa*; it is auspicious and fit to be sung at all times (10 : 83)

Therefore, *mecabaulī* of CDP may be conjectured as belonging to the *gauḍa*(=*mālavagauḍa*) *mela* with *ṣaḍja* functioning as *graha*, *aṁśa* and *nyāsa* (instead of *madhyama*). It has a weak or ambiguous *pañcama*; it is fit to be sung at all times. This is intermediate to the evolution of *bauli* in Tanjore from c. 1620 A.D. to c. 1730 A.D.

55d *sālaga*: M *sālaka*

60c *ripa-lopena* (?) c.e. \* *ridha-lopena* (both sources): if both *ri* and *dha* are omitted in both *dhanyāsi* and in *hindola*, both *ragas* are left without a scalar distinguishing feature. Mudduveṇkaṭamakhin describes *hindola* as an *aṇḍuva* formed by omitting *pañcama* and *riṣabha*. If, on this basis a prototype or modern analogue of *hindola* is attributable to VM, '*ridhalopena*' may be plausibly emended to *ripalopena*.

65a *-vanyē*: J *-vatra*

66b *-tyalpa pañcamah*: J *-pyalpapapañcamah*

67b *'hne* (J *'hne*) c.e. \* *'hno*

70d *manivarjitaḥ* (J *manivarjitaḥ*) c.e. \* *manivakritaḥ* on graphical and extrinsic probabilities to accord with consensual description of *kāmbhoji* by other authorities of this age.

72c *boddhavyam*: J *vettauyam*

76b *ekatrimśad*: This confirms the lacuna for *mecabaulī lakṣaṇa*

77d *rāgāṅgo*: J *rāgāṅga* but corrected to *-go* by sec.m.

78b *-stv-avarobe*: J *-stvarobe* but corrected to *-stvavarobe* by sec.m. doubtfully.

82c *mele* c.e. \* *melo* (both sources)

83a *-stveṣa*: J *-stvaiṣa!*

83d *bhāṣāṅgam*: J *bhāṣāṅga* but *'-ga'* corrected to *'-go'* by sec.m.

85ab-86ab. Three hemistichs ('*manyāsa... pragīyate*') added by sec.m in left margin.

87d *'dhikā*: J *'dhikām* but *'-m'* struck off by sec.m.

94a *bhāṣāṅgam*: J *bhāṣāṅga*

95b *-pāṅgam*: J *-pāṅga* but *'-ga-'* corrected to *'-go-'* by sec. m.

97b *rāgāṅgam*: J *rāgāṅga* but *'-ga'* corrected to *'-go'* by sec. m.

97d *nigau*: J *rigau* but corrected to *'nigau'* doubtfully by sec.m.; c.e. \* *rigau*. This emendation is made because (i) *ni* is prescribed as *graha* and *aṁśa* (CDP.5.36); *ni-ga* are mentioned as *vivādins* (CDP. 5.95-96) (ii) of greater documental probability than '*ridha*' (iii) 'consonance occurs at the interval of a (perfect) fourth or fifth.

99c *melodbhavaśchāyā*:- J *melodbhavacchāyā*-

100d *sāyam*: c.e. \* *so'yam* (both sources) by intrinsic probability

101b *Śuddhagaṇḍa* is not included by CDP in *uddeśa* or *lakṣaṇa*; it is presumably the same as *gaṇḍa*. This suggests that *gaṇḍa rāga* was at this time developing an offshoot e.g. *chāyāgaṇḍa* which had not yet acquired a clear definition.

102c *Kedāragaula* is not given as a *mela* in *uddeśa* of CDP (4.182, 202-204). Though *kāmbhoji* is unequivocally described as the 28th *mela* of the *prastāra*, CDP tacitly accepts Rāmāmātya's classification of *kedāragaula* as a *mela*.

- 104a *Simbarava* is not included in the *uddeśa* of CDP. This is why the fifty-four *janya rāgas* originally listed have become fifty-five in *lakṣaṇa* description.
- 105c -*prabandhārbhā*: c.e. \* *prabandhā hi* (both sources) on both intrinsic and extrinsic probabilities.

### Chapter VI. ĀLĀPA

- 2c *ākṣiptikaiva*: SSP Saṅgītalakṣaṇasaṅgrahamu: 42, *ākṣiptikeva*
- 2d -*nāyatta*: SSP loc. cit., -*nāyitta*
- 4b *vardhanī*: SSP loc. cit., *vardhinī*
- 4d *Yaḍupviti* is decomposable into '*yaḍupu+iti*'. During this coalescence (*saṁdhi*), the terminal vowel 'u' on the first term is uniformly elided in this chapter.
- 6d *saṁjñitā*: SSP loc. cit., *saṁjñikā*
- 13d -*ārohakramataḥ* c.e. \* *ārohaḥ kramataḥ*, lectio difficilior, on grammatical probability.
- 16b *svādhāḥ*: M *svādha*
- 18-19 Textual silence on *dhaivata* allows an inference of lacuna of a passage containing the prescription that 'ni' should be omitted in the *tānas* of sa and dha omitted in the *tānas* of ni. On the basis of '*spṛṣen nādhastanasvarān*' (20b) and '*grāhyā nādhastanāḥ svarāḥ*' (20d), '*na saṁspṛṣed*' (19a) may be emended to '*nadhaṁspṛṣet*'. Translation or paraphrase of this passage by N.S. Ramachandran (*Rāgas of Karnataka Music* : 101) is confused and unconvincing.
- 20d -*stanāḥ*: M *stanā*
- 22d *tāne* \* c.e. *sthāne*, probably amanuensis
- 27c *ṣevā*: M *ṣeva*
- 29c 30a *vartanī* \* c.e. *vardhanī* by intrinsic and extrinsic probabilities

### Chapter VII. ṬHĀYA

- 5a *kañcid* \* c.e. *kaścid* by graphical probability
- 5b *vinyasyen* \* c.e. *vinyasen* by dittographical error

### Chapter VIII. GĪTA

- 4d *gītamātra*: *gītamādau*, Tulaja, Saṅgītasārāmṛtam, 12 : 143
- 6c *tatra brūmaḥ prakaraṇe* : '*tan navamaprakaraṇe*' seems a better reading
- 11a *aṭṭatāla*: *aṭṭatāla*, *aḍḍatāla* in other music treatises
- 15c *dhruvam* c.e. \* *dhruva*, parablepsiacal error



- 16c *khaṇḍair dhruvā dvyaṣṭavidhāḥ*: *khaṇḍe dhruvāḥ ṣoḍaśa syuḥ*, Śārṅgadeva, *Śaṅgītaratnākara*, 4. 318c : 336
- 17a *jayantaḥ śekharotsāhu*: *jayantaśekharotsāhās-*, Śārṅgadeva; op. cit. 4.3199 : 336
- 17c *komala*: *kāmala*, ibid. 4.319c : 336
- 18a *kāmado*: *kāmodo*, ibid. 4.320a : 336
- 18b *kandarpo jayamaṅgalaḥ*: *kandarpajayamaṅgalaḥ*, ibid. 4.320b : 336
- 18d *-s teṣām*: *-ś caiṣām*, ibid. 4.320c : 336
- 20c *bhogado*: M *bhogato*
- 21d *gīyate*: *'bhīṣṭado*, ibid. 4.324a : 337
- 22a *ca*: *syāj ja-*, ibid. 4.324c : 337
- 22a *komalo* c.e. \* *keralo* cf. CDP 8.17, on both intrinsic and extrinsic probabilities. Śārṅgadeva (op.cit. 4. 319, 320 : 337) calls it *kāmala*, a name confirmed by Siṃhabhūpāla (*Śaṅgītasudbhākara*, comm. *Śaṅgītaratnākara*, loc. cit. : 342) but not commented upon by Kallinātha.
- 22b *jhaṃpā* \* *jhompa* may be an abbreviation of *jhompaṭa*, described as an *alamkāra* in CDP (3.84-86). However, VM depends on Śārṅgadeva and his commentators entirely for chapters 8 and 9 of the CDP. Therefore, '*jhaṃpā*', adopted by Śārṅgadeva (op.cit. 4. 324 : 337) is preferred here.
- 22b *gīyate*: *siddhidatḥ*, Śārṅgadeva, op.cit. 4.324d : 337
- 22c *barṣado gīyate*: *barṣotkarṣapradāś*, ibid. 4.325a : 337
- 23a *śṛṅgāre*: *śṛṅgāra*, ibid. 4.325c : 337
- 23b *tv-ekatālena gīyate*: *ekatāly-eṣṭasiddhidatḥ*, ibid. 4. 325d : 337
- 23d *maṭṭhena*: *maṇṭhena*, ibid. 4. 326b : 337 and always.
- 26c *vīraśṛṅgāre*: *vīre śṛṅgāre*, ibid. 4.329 : 337
- 27cd *syād varṇaniyamah...yathā*: VM is indebted to Śārṅgadeva (op. cit. 4.331-332ab : 338):  
*syād varṇaniyamah sarvakhaṇḍe khaṇḍadvaye tathā /*  
*yathoktān yo jayantādīn gāyen-nipunayā dhiyā //*  
 VM is opaque in the above passage because of athetisation or lacuna. It is not clear whether the two segments (*khaṇḍadvaye*) are of *udgrāha* or of *dhruva*. Instead of prescribing the number of syllables per foot for each one of the *dhruva sālagaśūḍa* varieties, VM summarises it. This ambiguity has resulted from an incomplete extraction.
- 29a '*Khaṇḍam*' is suffixed to indicate that the preceding '*dhruva*' is the *dhātu* (CDP. 9.14) and not the *sālagaśūḍa prabandha* of this name
- 29cd '*tad...sakṛt*' If '*tad*' is construed to stand in apposition to '*dhruva*' because of its immediacy, it results in the blemish of repetition. Here '*tad*' actually refers to the melodic line '*antara*', the performance of which is left to the option of the musician. If it is executed, the *dhruva* segment

is sung again, followed by *ābhoga*, sung once. The song should be concluded on *dhruva* segment (Śārṅgadeva, op. cit. 4.332cd-334ab : 338). This irrelevance in the above passage in CDP has resulted in an indiscriminate abridgement of the following text of the *Sanḡitaratnākara* (4.333 : 338):

*tataḥ khaṇḍam dhruvākhyam dviṣ tato vaikalpito'ntaraḥ /  
tam gītṛvā dhruvam āgatya vā "bhogo gīyate sakṛt //*

31cd *tena gītṛś ca vidyate: rūpakam tena bhidyate*, ibid. 4.335cd : 338. VM has modified his text thus to avoid using the term *rūpaka* which he has not introduced earlier in this connection but has mentioned as a *tālālanākāra* (CDP. 3. 94, 95). Also, the above text in the *Sanḡitaratnākara* is somewhat opaque.

36a *nagaṇe*: c.e. \* *nagaṇo*

40a, 42d '*kunta*' is called '*kunda*' by Śārṅgadeva (op.cit. 4.340, 342 : 339) *et al.*

43c *baddhā: baddho*, ibid. 4. 343c : 339

43d *nissārur iti kīrtitā: prokto nissāruko budhaiḥ*, ibid. 4.343d : 339

44ab *-kāntārasamarā: kāntāraḥ samaro* ibid. 4.344 ab : 339

46c *laghubdvayavirāmāntāt: Śārṅgadeva* (op.cit. 4.347a : 340) is more authentic with '*lagbutrayād*

49a *niḥśaṅkaḥ śaṅkhaśīlau ca: niḥśaṅkaśaṅkaśīlāś ca*, ibid. 4.348c : 340

51a *virāmāntāt: virāmānta*, ibid. 4.350c : 340

51b *laghorbhavet \* laghur bhavet*, emended on the authority of Śārṅgadeva (op. cit. 4.350d : 340)

52a *Makaranda-aṭṭatāla* is described by Śārṅgadeva (op. cit. 4.351d : 340) with '*drutadvandvāt pare gurau*'.

54b *kambuja \* kambuka*, emendation from ibid. 4.353b : 341. cf. CDP. 8.56d. This *rāsa* variety is called *kambuja* by other authorities also.

54c *ālāpāntād: ālāpānta*, ibid. 4.353c: 341

55b \* *smṛtau: stutau*, ibid. 4.354b: 341, is a better reading.

56b '*dbhuta eva rasaḥ: 'bhyudayapradah*, ibid. 4.355b: 341; M *adbhute...*

56cd '*ālāpāder...bhavet*': Translation of this passage is based on its literal correspondance in ibid. 4.355: 341.

## Chapter IX. PRABANDHA

2cd *gūtaprabandhayos tasmāt pṛthak-prakarāṇam vṛthā: ato gūtaprabandhasya pṛthak-prakarāṇa-nirūpaṇam*, Tulaja, *Sanḡitasārāmṛtam*, 12: 153

7ab *nibaddhaḥ ṣaḍbhiraṅgaiśca caturbbir dbātubbiśca yaḥ: bhedaḥ siddhas tātaḥ kāryam prabandhasya nirūpaṇam*: Tulaja, op. cit. 12 : 154

11d *netu*: M *naitu*

- 15c *śabdaśca*: M *śabdasya*
- 17a *tasyāyam arthaḥ tad iti brahma*, Śārngadeva, *Sanḡitaratnākara*, 4.18a: 208
- 17d *vādyā*: M *vādya*
- 20b *bbidbhāsyate: nirūpyate*, Śārngadeva, op. cit. 4.19b : 208
- 22a *-tyathaiśām: -ti teśām ca*, ibid. 4.8a: 204
- 26b *-yatastenā. dhātur anyo*, ibid. 4.9c: 205
- 29d *dīpanī*: M *dīpinī*
- 31d *dīpanī*: M *dīpinī*
- 42c *tyāgo*: M *tyāge!*
- 45c *tatrādyārdhe*: M *tatrādyardhe*
- 46c *ābhogadbātoḥ c.e. \* ālāpadhbātoḥ*
- 55b *-buddhaye*: M *siddhaye*
- 57c *-stripadā*: M *tripadā!*
- 59b *tribhaṅgiś caiva kandukaḥ: tribhaṅgi caiva kuntakaḥ (!)*, Tulaja, op. cit. loc. cit.: 154
- 60c *gāthā*: *gādhā*, ibid. loc. cit.
- 63a *cakravālaḥ*: c.e. *\*cakravākaḥ* by graphical probability and in accordance with consensus of earlier authorities e.g. Śārngadeva, op. cit. 4.25c, 220b : 213, 286
- 63a *svarārtha*: *svarārdha!* Tulaja, op. cit. loc. cit.
- 64a *rāhaḍī*: *rāhaṭī!* ibid. loc. cit.
- 64c *ḍhollarī*: *dollarī*, ibid. loc. cit.
- 65c *ity-eka*: *ekaika*, ibid. : 155
- 65d *ṣaṣṭi*: *ṣaḍbhi-* ! ibid. loc. cit.
- 66d *-bhāv-api*: *bhāv-imau* ibid. loc. cit.
- 69a *iti*: *ete* ibid. loc. cit.
- 69d *-ty-ubhau smṛtau*: *ty-ubhāv-imau*, ibid. loc. cit.
- 70cd *athoddiṣṭaprabandhānām kramāl lakṣaṇamanucyate: athoddeśakrame naiṣām lakṣaṇam pratipādyate* Tulaja, op. cit. 12 : 155
- 71a *śrīraṅgasya*: *śrīraṅgākhyā-* ibid. loc. cit.
- 71d *-s tālaś ca*: *-s tālaśya* ibid. loc. cit.
- 74a *sto melā*: *-stā melā* ibid. loc. cit.
- 75b *dvi*: M *tri*
- 75c *-cchanda*: *ccheda-* ! ibid. loc. cit.
- 81cd *-taḥ syāc cet tadā*: *-taś cet syāt tatā* ibid. : 156
- 85d *svare*: *svaraiḥ*, ibid. loc. cit.
- 87b *bandhādyam ca*: *prabandhādyam!* ibid. loc. cit.
- 87c *birudādyam*: *birudākhyam!* ibid. loc. cit.
- 87d *citrādyam*: *citrākhyam!* ibid. loc. cit.
- 89d *- anyad api*: c.e. *\* anyādyapi* by intrinsic probability; also, *tadvad anyānyapi*, Tulaja, op. cit. loc. cit.



- 91c *svarā*: *svara*, Tulaja, op. cit. loc. cit.  
 93d *bandha*: *baddha*! ibid. loc. cit.  
 94c *padādya*: *padādyam* ibid. loc. cit.  
 95a *-dgrābaḥ*: *-dgrāba-* ibid. : 157  
 101a *-vayava*: *-vayavi*! ibid. loc. cit.  
 102cd, 103 athetised, ibid. loc. cit.  
 107d *tenna*: *tena* ibid. loc. cit. always.  
 125ABCD conjectural reconstruction by the present editor to fill a lacuna in the text:  
 138a *padā*: M *pādā*  
 139d *vāñchita*: M *vāñchitaḥ*  
 151a *birudā*: M *biruda*!  
 154a *ariryukta*: M *aniryukta*, always  
 172a *niryukta*: M *niyukta*  
 173 *pātai*:- c.e. *padai* on the authority of Śārṅgadeva, op. cit. 4.287:235 and kallinātha, op. cit. loc. cit.  
 174a *svarai*: M *svara*  
 175a *aniryukta*: M *aniryukta*  
 187d *guru*: *gurū* (=a pair of *gurus*): Kallinātha on SR (5.276 : 147)  
 193b *niryukta*: M *niyukta*  
 194b *caranaḥ*: M *caranaiḥ*  
 196c *chagaṇo pagaṇo*: *aniryukta\**: M *aniryukta*  
 199c *chagaṇau pagaṇau*: '*chapadvayam do vadanam*' (SR. 4.288c : 325) is thus interpreted by Veṅkaṭamakhin. See Makhīḥḍaya on *vadana prabandha* (ch. 9)  
 202a *vadana*: M *vadane*  
 209c *laghū caiva*: emended from '*laghuś caiva*' on the authority of SR. (5.270b : 145): '*varṇas tryaśro lau dau laghudvayam*'  
 210abc *Catuskāṇi....dvayam*: *Miśravarna-tala* is described in *Sanḡitaratnākara* (5270, 271: 145 as follows:  
*miśro drutacatuṣkāḥ syuḥ virāmantastrayaḥ pṛthak / tato pagau dau galau gaḥ*  
 This is unambiguously elucidated by Simhabhūpāla (*Sanḡitasudbhākara*, comm. under Śārṅgadeva, op.cit. loc.cit.) thus:  
*virāmāntā drutacatuṣkāś trayāḥ; tato'anantaram; pagau plutaḥ guruś ca; dvau drutau; eko guruḥ eko laghuḥ eko guruśca miśravarnaḥ /*  
 211a *drutaś caiva*: *Caturaśra varnatāla* is defined with two *drutas* by Śārṅgadeva (op.cit. 5.276 : 145): '*galau drutau guruś ceti*' and is accordingly commented upon by Simhabhūpāla (op.cit. loc.cit.); *druto caiva?*  
 215d *rītibhedā* c.e. \* *gatibhedā*: cf. Śārṅgadeva (op.cit. 4.192cd, 193 : 271, but see ibid. 4.186-190, esp. 191b : 271)

227a *aniryukta*: M *aniryukta*

248b *vāsavādyā* c.e. \**vāsavyādyā* = *vāsavī+ādyā* (cf. Śārṅgadeva, op.cit. 4.201c : 271).

268b *-vetyanayo*: M *-venayo*!

279, 279A *tam ābuh....smṛtam*: VM indulges in a careless plagiarism here. The description in 279A does not correspond to that of *kalahaṃsa* metre. Nor is it found in the Ādibharata (Ms. 480, Oriental Research Institute, Mysore or in MSS.Nos. 10661, 10662, TMSSM Library, Tanjore or in the available *impressi typii* of the *Nāṭyaśāstram*. Śl 278A is borrowed from the *Nāṭyaśāstram* according to Kallinātha and is borrowed at second hand by VM from the latter. It purports to define the *haṃsākhyā* metre which is equated by Kallinātha with *kalahaṃsa*; this does not seem to be correct; *kalahaṃsa* and *haṃsākhyā* have only partial nominal similarity but are otherwise two separate and distinct metres. VM has adopted this equation through the suggestive use of the expression '*kalahaṃsākhyam*'. For a discussion of the metres *kalahaṃsa*, *haṃsākhyā* and *haṃsalīla* see 'Critical and Explanatory Notes on CDP. 9.278, 278A: 390-394.

293a *haṃsalīla tāla*: VM is indebted to Śārṅgadeva for the description of *haṃsalīla prabandha*. However, he ignores the latter's definition of *haṃsalīla tāla* (op. cit. 5.267cd : 143): '*haṃsalīle virāmāntam lagbudvayam udāhṛtam*, but borrows the definition from Kallinātha (op.cit. : 320): '*haṃsalīlo yagaṇaś ca laghur guruh*'. He has obviously confounded this definition with that of *śimbanāda tāla*; for, Śārṅgadeva defines the latter thus: '*śimbnādo yagaṇaś ca laghur guruh*' (op.cit. 5.273 cd : 146). Since VM borrows from a confused commentator, his version is not authentic. It is therefore better to conclude that *haṃsalīla prabandha* was prescribed to be composed in a namesake *tāla*, which consisted of a pair of *laghus* the second of which concludes in a *virāma*.

303c *-grāhaḥ*: M *grābo*

305c *-yug*: M *yugma*!

314A-b *lakṣmyā*: '*lakṣmī*' in Kallinātha (op.cit. : 321) who in turn borrows this whole illustration from Halāyudha Bhaṭṭa (*Mṛtasañjvanī*, comm. under Piṅgala, *Chandaḥsūtra*, 7.29).

314A-c *pūtāśraye*: *pūtāśrame*, Kallinātha (op.cit. loc.cit.) is a better reading

314A-d *pampā*: *padmā* -, Kallinātha (op.cit. loc. cit.)

324a *tāram* c.e. \*, M *tāra-*

344c *laghvantau*: cf. Śārṅgadeva (op.cit. 5.290a : 151): *laghvante*

345a *lo*: cf. ibid. (5.283a : 149) '*lau*' which is consensual for *pratiṭāla*.

373b *mātvādhikyakṛtam* c.e. \* *mātrādhikyam*, *lectio simplicior*; by graphical, intrinsic and extrinsic probabilities.

386 There is a lacuna in the exemplar for the *elā prāṇa* viz. *sukumāra* in between *agrāmya* and *prasanna*. CDP is wholly indebted to Śārṅgadeva in general and to Kallinātha in particular for the topic of the *elā prāṇas*. Hence the definition of *sukumāra* may be extracted here from Śārṅgadeva and the relevant comment by Kallinātha:

*sukumāro varṇanādamūrchanākomalatvataḥ* (Śārṅgadeva, op.cit. 4.51ab. : 223)

*sukumāra ityādi / varṇa-nāda-mūrchanā-komalatva iti / varṇānām akṣarāṇām, mūrchanānām, tānānām, mūrchanāvikārarūpatvād upacāreṇa tathā vyapadeśaḥ; eteṣām varṇādīnām komalatvataḥ sukumāra ityartthaḥ / ayam vāsavākhye madhyalayayukte dhruvakhaṇḍasya dvitīye pade yojanīyaḥ /* (Kallinātha, op.cit. : 223)

400c *laghurle*: M *laghule*!

402A-a *navaudanam* c.e. \* *navodanam*

404 *laghavaḥ... ityamī*: *Laghu* is more elaborately defined by Śārṅgadeva (op.cit. 4.56 : 224):

*e o im him pādānte vā prākṛte laghavo matāḥ / pādamadhye 'pyapabbraṁṣe him he ū imityami //*

This is in better agreement with definition of *laghu* by authorities on Prosody.

416a *sūryacandrau tathā svargaḥ*: cf. Śārṅgadeva (op.cit. 4.59 : 227): *sūryacandra-surādhīśaḥ /*

416d *Nirdhanatārujaḥ* is decomposed into *nirdhanatā+rujaḥ* following *Simhabhūpāla* (op.cit. under Śārṅgadeva, op.cit. 4.59d : 227)

420a *vargāṇām* \*, M *varṇānām*, *lectio simplicior*, by graphical, intrinsic and extrinsic probabilities. Cf. *Simhabhūpāla*, op.cit. under Śārṅgadeva, op.cit. (4.16 : 226)

423b *asadyayaḥ; asadyaśaḥ*, Śārṅgadeva, op.cit. 4.61d : 226

433c *bāṇa \*kāma* by extrinsic probability

447d *Mataṅgādyāgamoditāḥ*: *Mataṅgādi matoditāḥ*, SR. 4.41 : 219

449d *-dyairnibaddhyate \*-dyai nibaddhyate*, lipographical error

450c *-santrasta*: M *-satrasta* by lipography.

451a *ratilekhā* c.e. \*, M *ratirekhā* cf. CDP. 9.453a and other music treatises

453a *-lekheti*: M *-lekhati*!

454c *vibhajyate*: *viracyate*?

473d *ragaṇo...janaiḥ* cf. Śārṅgadeva (op. cit. 5.286ab : 150): *ragaṇo dhenkikā kaiścid eṣa proktastu yojanaḥ*, which is more plausible.

475c *samo gurū dvau laghvantaḥ*: cf. Śārṅgadeva (op. cit. 5.290a : 151): *samo gurū dau laghvante*

481d Exemplar breaks off abruptly after '*yutaḥ*'



## CRITICAL AND EXPLANATORY NOTES (Including Prosody and Yajña)

### Chapter I: Vīṇā

- 1a *Puruṣārtha*: object or aim of existence or endeavour: *dharmā* (discharge of duty), *artha* (acquisition of wealth), *kāma* (gratification of desire), *mokṣa* (final emancipation) (Amarasīmha, *Amarakośa*, 2.7.464; *Gautama-Dharmasūtra*, 7.23 comm.) Also, *alabdha lābha*, *labdhaparirakṣaṇa*, *rakṣitavivardhana*, *vardhitatīrthapratipādana* (Durgasīmha, *Pañcatantra*, 75 pr.)
- 1c *Tyāgarāja*: presiding deity of the main temple at Tiruvārūru, birth place of the Musical Trinity of South India, now a railway junction 55 km. from Tanjore towards Nagore. The temple here is both ancient and renowned.
- 1d *Somāskanda*: sa+umā+skanda *lit.* with Umā and Skanda i.e. Tyāgarāja with his Consort and Son.
- 1d *upāsana*: adoration; prescribed in five stages in *śāstra*: *abhiḡamana* (approach), *upādāna* (preparation of offering), *ijyā* (oblation), *svādhyāya* (recitation and contemplative study) and *yoga* (devotion, merger). It is of two kinds—of undifferentiated *brahman* (*avyākṛta*), of differentiated *brahman* (*vyākṛta*) and of three varieties: *ekatva-upāsana*, *prthakva-upāsana*, *viśvarūpa upāsana*. *Chāndogya-upaniṣat* teaches seventeen major and numerous minor modes of *upāsana*.
- 2b *dbiyā svayam*: because of threshold positioning it may be applied both in retrospect and prospect; thus it may also mean 'composes [the treatise] *Caturdaṇḍī prakāśikā* with his own (i.e. original, innovative) intellect'.
- 3a *vāggeyakāra*: composer (*kāra*) of words (*vāk*) and music (*geya*).
- 3b *Sudhānidhi*: sounds like a pun on and echo of the name *Sanḡītasudhā* (*nidhi*) a treatise composed by Veṅkaṭamakhin's father, Govinda Dīkṣita and dedicated to his king, Raghunātha nāyaka of Tanjore.
- 3d *śruti*: quantified structural unit of *svara* (4a, *post*).
- 4a *svara*: musical note.
- 4b *mela*: arrangement of a definite number (usually seven) of *svaras* in ascending order to constitute a parental, scalar exemplar for *rāgas*.
- 4c *rāga*: melodic situation with individual expressiveness and aesthetic appeal, arising from melodic movement within a framework of given parameters.
- 4d *ālāpa*: ex-temporised *rāga*
- 5a *ṭhāya*: segment of *rāga* rendered in a particular way (CDP. 7. 1-7)
- 5b *gīta*: *lit.* song; here, a particular kind of song called *sālagasūda*
- 5c *prabandha*: generally anything musically composed; here, generic name of song types consisting of two or more components (*aṅgas*) and

- two or more elements (*dhātus*); thus distinguishable from *gīta*.
- 5d *tāla*: time-measuring device in music and dance consisting of a temporal cycle of fixed span and fixed internal structure.
- 12c *pravāla*: keyboard; *vīṇādaṇḍa* in modern musical parlance.
- 18c This second string seems to be named '*tantrikā*' cf. CDP. 1.73a *post*.
- 20a *parvan*, fret, key; lit. joint, division.
- 62d *sāṅgītika* musician; this suggests the adducing of evidence from empirical practice i.e. performed music.
- 66d *upanayana* or *brahmopadeśa*: popularly known as sacred-thread investiture. It is one of the *saṁskāras* (sanctifying and purifying ceremony) prescribed for the Hindu by *Dharmasūtrās* and described in *Gr̥hyasūtras*. In Hindu scriptures the *saṁskāras* are variously described as ten (e.g. Hārīta, 6.206, Gobhila 2.2.220), twelve (Manu, 2.26), sixteen (Sumantu cit. Gobhila, 2.9.219, *Dharmasindhu* 3.254 etc.), twenty-five (Āṅgīrasa, *Brahmakarma*, 70), forty (*Gautama Dharma sūtra* 8.13.19), forty-eight (ibid, 8.20). Jaina scriptures (e.g. Jinasena, *Pūrvapurāṇa* 38.55, 63) describe as many as fifty-three. All these feature *upanayana* as a major *saṁskāra*.
- Upanayana* means 'second sight' or 'leading near to -' and is prescribed for *brāhmaṇa*, *kṣatriya* and *vaiśya*. The initiatee (*vaṇi*) is led near the knowledge of *brahman* by investiture of the symbolic sacred thread, the *gāyatri-mantra* and given the competency to study the *vedas*. This *saṁskāra* should unfailingly precede marriage, another major *saṁskāra*.
- The author uses this simile to refute Rāmāmātya's allocation of notes to the strings: he points out that the notes of the middle and high register cannot be generated since notes of the preceding register are absent, thus emphasising that the registers (and their notes) are relative.
- 68a *Gatānugatika nyāya* is the analogy of the custom of indiscriminate, credulous imitation: doing something simply because others do so.
- 111-117 Veṅkaṭamakhin's father Govinda dīkṣita has committed exactly the same error (*Saṅgītasudhānidhi*, 1.439: 154) of which he accuses Rāmāmātya.
- 119a *daṇḍin*: lit. staffbearer; it means doorkeeper, policeman, oarsman. The author seems to use this word in the sense of guardian of music, opener of doorways to music or agents who help cross the ocean of music. He comprehends *gīta*, *ṭhāya*, *ālāpa* and *prabandha* by this term. However, its connotation appears to be fluid in this work: it applies to *alamkāras* viz. *dhruva* and *jhampā tālas* (CDP. 3, 87-91, 97-102) both of which occur in two varieties, *vīṇādaṇḍī* and *nāṭyadaṇḍī*. He

- seems to derive it from *daṇḍa*, a stick, in the sense of (*vīṇā*) keyboard and *jarjara* (in *nāṭya*) or as stick used in *naṭṭuvāṅgam*.
- 121c *sāraṇī*: manipulation of a string to produce musical notes.
- 131a *pakkasāraṇī*: originally, technique of preferring a note on one string rather than on another (on which also it may be sounded); the term is now today largely restricted to the name of the second string (from the performer) of the *vīṇā* or *tambūri*.
- 132c *vikalpa*: optional; to choose one of two alternatives.
- 150cd-151ab i. *Tāraṣadja* marked the upper limit of tonal range in music in the Tamil country.
- ii. What is now known as Hindustani music was also taken into account.
- 154A a *pūrvokta*, as described in *śuddhamela-vīṇā* and *madhyamela-vīṇā*.
- 155-157 *Pañcama* on the *ṣadja* string of *Raghunāthamela-vīṇā* is made keynote and the *rāga-mūrchana* is derived from this base.
- 164b *adhvarin* = *makhin*, performer of *adhvara*=*makha*=*yajña*.
- 177d *duṇḍubhi*: large kettle-drum.
- Colophon: *Advaitavidyā*: *vidyā* in metaphysical and spiritual literature refers to knowledge leading to emancipation. *Advaita* is the philosophical system of non-dualism.
- sāgnicitya*: The name given to the *uttaravedī* altar (used instead of the *āhavanīya*) in a *soma-yāga* built with 1000, 2000 or 3000 baked bricks in one, two or three layers respectively at the first, second or third performance of the *yajna*. (cf.: A19 *post*)

## Chapter II: Śruti

- 2a,d *Nāda* is often loosely translated as sound. More precisely, it is the substrate of manifest or unmanifest sound.
- nadaviśeṣa*: The author has used this term not to mean a special kind of sound but in its philosophical connotations: In Hindu logic *viśeṣa* refers to the category of a particular member as distinct from that of class. In Hindu grammar it means a term which defines the limits of the meaning of another. In philosophy it means particularity or individuality, essential or individual difference. The author is thus implying essential difference between *śruti* and *svara* through a causal relationship.
- 50b *Brahmā*: Creator god among the Trinity of the Hindu pantheon. The sense is that even the Creator Himself cannot do it, let alone mortals.
- 57a *śrutir-ityādi*: *ādi* includes by extension *svara*, *alanṁkāra*, *tāna* and other melodic paraphernalia.



- 57b *svarālī tripuṭādiṣu*: *svarālī* (lit. a swarm or group of notes) is a set of melodic exercises for the beginner in Karnataka music set to *tripuṭa-tāla*. A variety of *tripuṭa-tāla* is described in CDP (3.105, *post*).

### Chapter III: Svara

- 50c *ṣāḍava*, scale of six notes; *auḍuva*, scale of five notes (*sampūrṇa*-scale of seven notes, a full scale).
- 52-59 The purport is that while a *ṣāḍava* or *auḍuva* scale is formed, the omitted note does not altogether forfeit its existence but becomes latent or unmanifested. Such a note remains unexpressed but pledges its intervallic quantity to its next higher (or lower) note (and redeems this quantity when expressed in juxtaposition of the preceding or succeeding (next note).
- 60d *Upacāra*, synonymous with *lakṣaṇā* means metaphorical transfer of meaning, by which the word loses its primary meaning but acquires a secondary meaning thus leading to a semantic substitution. In 'grāmavad grāmaḥ' (3.60c), the first *grāma* means a village; this is its primary meaning, as explained in 3.61ab: 'yathā janasamūhasya loke grāma iti prathā'; the second 'grāma' means *svaragrāma* of music; this is its secondary meaning as explained in 3.61cd: 'tathā svarasamūhō tra grāma ity-upacaryate'. The suffix 'va' has the 'sāmarthyā' or efficiency in establishing the similarity (as also *yathā-tathā* in 3.61) and to bring about the semantic transfer; from *janasamūha* (community of people) to *svarasamūha* (community of *svaras*). Note the repetition of 'upacāra' ('upacaryate') which emphasises the semantic transfer to the secondary meaning (*lakṣaṇā*).
- 62d *Ativyāpti*: Any community of people may be called a village. But if a mere group of notes ('*kevalasvarabrṇḍasya*') is called *grāma* the meaning becomes contaminated with the fallacy of *ativyāpti* or over-application i.e. extending the application beyond its legitimate scope. This a semantic fallacy described in Hindu logic according to which the definitive attribute of the object under consideration is found occurring elsewhere also. A definition is logically valid only if the *vyāpti* (invariable concomitance) is rigorously maintained, that is, if the definitive attribute is found fully and exclusively in the object and nowhere else.
- 62c The expression 'gām ānaya' ('bring the cow') is a renowned paradigm in Hindu logic. It is used for many purposes such as illustrating semantic fallacies, means of understanding the meaning of words etc. For example, the exponents of the Prābhākara Mīmāṃsā school use it

to explain *vr̥ddhavyavahāra* (usage by elders) as a means of ascertaining word-meanings: When A says to B '*gām ānaya*' a child observes B carrying out the command viz. bringing the cow. The child now understands the whole sense of the sentence only vaguely which covers both '*gām*' and '*ānaya*'. When the child hears another command e.g. '*aśvam ānaya*' (bring the horse), '*daṇḍīm ānaya*' (bring the person holding the staff) etc. he infers that '*ānaya*' means a command to bring, by a process of comparison (*āvāpa*, *anvaya*) and that *gām*, *aśva* etc. mean a cow, horse etc. by a process of differentiation (*udvāpa*, *vyatireka*). Thus meaning is ascertained by a (subconscious) process of inclusion and exclusion. This is called *āvāpodvāpa* and is used to explain the '*anvitābbidhāna*' theory of meaning (which holds that both individual word meanings and their mutual relationships are conveyed by the words themselves in a sentence). Note that the expression '*gām*' signifies to both A and B *the* cow and not any cow. If such particularisation is admitted, if B brings any cow, the fallacy of *ativyāpti* is involved here. Other related expressions (note '*gām ānayetiyādi vākyaṣu*' CDP. 3.62cd) relating to '*gauḥ*' and involving *ativyāpti* are propositions such as 'cow is white' (all cows are not white; all white things are not cow) and 'cow has horns' (calves do not have horns; other animals e.g. buffalo also have horns). However, I feel that the allusion to '*gām ānaya*' in this connection is obscure.

In any case, if *grāma* is defined merely as a community of *svaras*, it would equally apply to all situations involving groups of *svaras*, resulting in *semantic overlap*. The definition would be vague and loose. Any definition must contain the exclusive characteristics of only the defined object to the exclusion of all else. So it is necessary to render the definition of *grāma* sharply focussed and exclusive. This is done by adding to it a concept or construct possessing operational specificity so that it denotes only the musical *grāma* and nothing else. SR does so with '*mūrchanādeḥ samāśrayaḥ*' (1.4.1:99) and CDP with '*mūrchanā ... sthitiḥ*' (3.63).

63ab *Mūrchanā, śuddha tāna* and *kūṭa tāna* are defined in CDP. 3. 72-80, *post.*

79cd-82cd These definitions are unique to CDP and do not conform to those found in earlier or later works on Indian music.

87d *Nātyadaṇḍī dbhuva* is *dbhuvatāla* employed in dance compositions.

112ab The two particles '*ca*' in '*tālam ca jhompāṭākhyānam ragaṇam ca kvacit*' have conjunctive force. Thus *jhompāṭa* and *ragaṇa* (*mathya*) are not included in the *sūlādi tālas* but are agglutinative with them.

*Ragaṇa* means *ragaṇa maṭhya-tāla* which consists of a *laghu* enveloped by a *guru* on either side in contrast with the ordinary *maṭhya-tāla* which consists of a *druta* enveloped by a *laghu* on either side. The *laghu* in the *ragaṇa* variety is usually *caturaśra* though occasionally *triśra* and *khaṇḍa laghu* is also encountered in practice. This *tāla* may be regarded as a *dvikalā* form of ordinary *maṭhya-tāla* (*sūlādi tāla*). Because it employs *guru* as a *tālāṅga*, it is kept outside the pale of *sūlādi tālas*; it is frequently encountered in the music of *yakṣagāna* in Karnataka.

115d The three *grahas* are left unexplained by the author here. It is not known whether the missing ch. 10 of the work offers their definitions.

In *sama-graha*, a given segment of song commences at the commencement of the *tāla* cycle. In *anāgata* the song segment has not yet arrived when the *tāla* cycle has commenced i.e. the song segment commences *after* the *tāla* has begun. In *atīlā* the song segment commences *before* the *tāla* has begun.

119a-121a Names of *gamakas* carry general connotations also:

<i>tiripa</i> : rotate, become obverse	<i>spburita</i> : quivering, throbbing, trembling
<i>kampita</i> : caused to tremble, shake	<i>līna</i> : merged into, dissolved, clinging to
<i>āndolita</i> : shaken, swinging	<i>vali</i> : wrinkle, fold
<i>tribhinna</i> : thrice broken or thrice bent	<i>kurula</i> : curl
<i>ābhata</i> : struck, beaten	<i>ullāsita</i> : caused to shine, caused to come forth
<i>plāvita</i> : caused to overflow	<i>bumpita</i> : imitative of the sound 'hum'
<i>mudrita</i> : sealed	<i>nāmita</i> : bent
<i>miśrita</i> : mixed	

121c *ḍamaru*: small, hour-glass shaped dimembranophone.

132a *Phuta* has three times the duration of *laghu*.

138d *prastāra*: scheme of tabular presentation of all possible permutations of the component elements of a system (cf. Makhihṛdaya, ch.4.).

147 The author does not explain this exception. See Makhihṛdaya for explanation.

153a *Tena* is ambiguous. If it means 'by it', it is not clear whether 'it' refers to *saṁvādī* or to the *vādī*. By rule of immediacy it should apply to *saṁvādī*, but this would directly contradict the established dictum that it is the *vādī*, not the *saṁvādī* which destroys the effect of the enemy like *vivādī*. If, on the other hand, '*tena*' has the force of 'therefore',



*svarūpamardana* would have to be interpreted as destruction of the effect of its own form by the *vivādī*. If the author has intended this meaning, he is unique in such a view.

Subbarāma dīkṣita, closest to *sampradāya* (of Veṅkaṭanakhin), explains the use of the *vivādī* note in *rāgas* derived from the seventy two *melas* in the context of 'Vivādidōṣa' (dissonance-defect). Since *vivādī* is enemy (of *vādī*), it is either omitted altogether or is so modified through *gamaka* that it assumes the shade of a non-*vivādī* note i.e. *vādī*, *saṁvādī* or *anuvādī* (SSP.-*Saṅgītalakṣaṇa prācīnapad-dhālī*: 9-11). Thus *svarūpamardana* is of the *vivādī* and *tena* means 'by the *vādī*'.

#### Chapter IV: Mela

- 20c *Sāpekṣa-dharma* is relativity or mutual interdependence of two objects in respect of their nature and form; here it means mutual determination: if one *svarasthāna* is *ṛṣabha* the succeeding one is *gāndhāra*; if it is *gāndhāra*, the precedent *svara* is *ṛṣabha*. Such mutual determination occurs in the two *svarasthānas* lying between *śuddha ṛṣabha-antara-gāndhāra* and also between *śuddha dhaivata-kākalī niṣāda*.
- 46d, 48d *anyatara*: one of two alternatives, either... or (*anyatama*: one of three or more alternatives)
- 82a *kalpanāgaaurava-nyāya*: the false prestige of over-inventing; creating a device more than is actually required; an unfunctional device; overheaviness due to overburdened invention of too much paraphernalia.
- 91ab *Phālalocana* is brow-eyed Śiva. He is described in the *Purāṇas* as having a third eye in his midbrow besides the two normal eyes. The sense here is that even if Lord Śiva Himself, having failed with his two normal eyes, searches with His third eye, even then He cannot find fault with the scheme; nor can he add to or take away from the seventytwo *melas*.
- 91c The author seems to include *jihvāmūliya* and *upadhmanīya* (semiaspirates, vide CDP. 9.401ab, note, *post*). However, he counts only fortynine elsewhere (CDP. 9. 421, 422 *post*.)
- 92c *Sāmānyataḥ* does not merely mean 'commonly, generally or equally' here, but means 'according to analogy'. In Hindu inductive logic *sāmānya* is a particular kind of induction or inference involving generalization from everyday occurrences (in this instance, from *prastāra* of *vṛtta*, of *tāla* and of *varṇas* or alphabet).
- 186a *Sthālipulāka-nyāya* is the analogy of cooking vessel (*sthālī*) and the

grain of boiled rice (*pulāka*). This is the rule of inferring the condition of the whole from that of a part like finding out whether the whole potful of rice is well and completely cooked by examining only one grain of boiled rice in it.

- 190d *ādi*: The sense is that *gauḍī* is born in *mālavagaula-mela*, but *bhairavī* and *śaṅkarābharāṇa* are themselves *mela*-forming *rāgas*.
- 197b *Rāmaṣetu*: bridge constructed by or for Śrī Rāma (hero of Rāmāyaṇa) for crossing the ocean between the Indian mainland and 'Sri Lanka', the southern tip of the Indian peninsula, Rāmeśvaram, 12 km. from Pamban Rly. Junction on the Madras Egmore-Ramesvaram railway line. It is a holy place of pilgrimage for Hindus.
- 203a *anu śocāmi*: 'I grieve over your name, which is Rāma because you have sacrileged the holy name of Lord Śrī Rāma.'
- 207d *bahiṣkāra*: expulsion, excommunication; the (now obsolete) custom of social punishment in Hindu communities meted out to a person regarded as a sinner, social or religious outlaw by denying him fire and water and excluding him from social and religious occasions, domestic or collective.
- 209ef *bhujam uddhṛtya ucyate*: 'This is proclaimed with raised arms (with every confidence and emphasis)'. This is a common phrase in literary sanskrit to express total self-assurance while uttering what is believed to be an axiomatic truth.

The suggestion is that Rāmāmātya has mutilated and deformed these *melas* with such outrageously wrong descriptions. So it is the imperative duty of *vīṇā* players, who are the custodians of *saṅgīta sampradāya* to carry on their shoulders these *mela* aberrations and throw them into a deep, deserted forest (unused) well, so that they would never again trouble the land of the living music tradition. These *melas* are so mutilated by Rāmāmātya that they do not deserve a decent burial or cremation but have to be accorded the above treatment so that they would remain for ever unknown and inaccessible.

### Chapter V: Rāga

- 2a *rañjayanti*: Derived from the root '*rañj*', both *ātmanepadī* and *parasmaipadī* from the class one (*bhṇādi*) and four (*divādi*), which in the form *rañjayati* (caus. *vañjayanti*, pl.) variously means to colour, illuminate, rejoice, charm, gratify, conciliate etc. In the form '*rañjayati*' it is held by both Pāṇini and Patañjali to be synonymous with '*ramayati*'. In the definition '*rañj rāge*' it has usually the force 'to colour'. This definition may be compared with the first systematic

definition of *rāga*, offered by Mataṅga:

*svara-varṇaviśeṣeṇa dhvanibhedena vā punaḥ /  
rajyate yena yaḥ kaścīt (!saccittam) sa rāgaḥ sammatam satām //*  
(*Bṛhaddeśī*, 3.263:76)

In which *rajyate* conveys the sense (caus.) 'to be coloured, to redden, to glow, to be affected or moved, to be excited, glad, charmed, delighted, attracted' etc. SR. derives the word succinctly (2.2.2a:15): '*rañjanād rāgaṭā*'. Mataṅga offers an etymological derivation of the word '*rāga*':

*rañjanāj-jāyate rāgo vyutpattiḥ samudāhṛtā /  
ity-evam rāgaśabdasya vyutpattir abhidhīyate //*  
*aśvakarṇādivad rūḍho yaugiko maṇḍapādivat (vāpi vācakaḥ?*  
*manthavat?) /*  
*yogarūḍho 'tha vā rāgo jñeyaḥ paṅkajaśabdavat //*  
(*ibid.* 3.266, 267:78)

- For discussion of the term *rāga* see Makhihṛdaya on this chapter.
- 20b *Mārga* is not explained by the author. SR (1.1.22, 23) defines it as song, instrumental music and dancing which were discovered by Brahmā and other gods and performed before Śambhu and as the bestower of unfailing prosperity. It indicates (2.1.8-47: 7-13) song etc. synonymous with archaism; the term *mārga* comprehended only the varieties of *rāga* called *grāmarāga*, *uparāga*, '*rāga*', *bhāṣā*, *vibhāṣā* and *antarabhāṣā* in its time, though arbitrary and licentious usage was encroaching into *grāmarāgas* also (2.2.3, p. 16): '*prasiddhā grāmarāgādyāḥ kecid deśītyapīritāḥ*'.
- 20cd 'World of *gandharvas*' is a euphemism for obsolescence; the author seems to use *mārga* and *gāndharva* as synonymous words (CDP. 9.308, 309).
- 21d *Deśī* is not explained by the author. SR defines it (1.1.23cd, 24ab) as song, instrumental music and dancing which evolve in different regions according to popular taste, and includes (2.2. 2cd: 15) only *rāgāṅga*, *bhāṣāṅga*, *kriyāṅga* and *upāṅga rāgas* under *deśī*.
- 22a *tatra*: The two hundred sixty-four *rāgas* described in SR (ch. 2) comprehend both *mārga* and *deśī* varieties.
- 24c *paramācārya*: Hierarchy of preceptors in the *śāstra* is: *ācārya* (one's own guru)- *paramācārya* (*ācārya*'s preceptor) - *parameṣṭhi ācārya* (*paramācārya*'s preceptor) - *parāparācārya* (*parameṣṭhi ācārya*'s preceptor) etc.
- 41 *Bhāṣāṅga rāga* is not explained in CDP. In ancient Indian music it connoted a secondary evolute: *grāmarāga*- *bhāṣārāga* - *bhāṣāṅga*



- rāga*. In modern parlance it refers to a *rāga* which employs one or more notes not occurring in its own *mela* (e.g. *ānandabhairavī*).
- 43 *Āroha*, *avaroha*, *vakra* are not explained by the author. They mean ascending, descending and curvilinear scalar movement respectively in *rāga*. For meanings of *ṣāḍava*, *auḍuva* and *sampūrṇa*, see Critical and Explanatory Notes, CDP. 3.50c ante: 332.
- 48b *Rāgāṅga* is not explained by the author. In ancient Indian music it signified an evolute of *vesara-rāga*. Now it is used in Karnataka music in the sense of a parent *rāga* with autonomous expressive content.
- 66d *Vātātmajanma* is Āñjaneya, son of Wind-god *Vāyu* and the she-monkey *Āñjanā* according to *Vālmiki Rāmāyaṇa* and the *Purāṇas*. Various called Hanumān, Āñjaneya, Āñjanāsūnu, Vātātmajanma, Māruti etc. his namesake is a historical person, a reputed authority on music.
- 101b *Śuddhagaṇḍa* would appear to be identical with *gaṇḍa*, described as a *mela* (CDP. 4.121-124ab) and so named to distinguish it from the *gaṇḍas* prefixed with *kedāra*, *chāyā*, *rīti*, *pūrva*, *nārāyaṇa* and *kannāḍa* (CDP. 5.38cd-39).
- 102c *Kedāragaula* 'mela' is an after thought; *kedāragaula* is not a *mela* in CDP. (cf. CDP. 4. 182, 202-204).
- 104a *Simharava* is not included in *uddeśa*.
- 105a *Pañcapañcāśat*, fiftyfive, including *simharava*; cf. CDP. 5.40: *catuḥpañcāśat*.
- 105cd For definitions of *gīta*, *ṭhāya* and *prabandha*, see Critical and Explanatory Notes, CDP. 1.5 ante:329.

### Chapter VI: Ālāpa

- 3ab *pīnatvena*: If the intended meaning is corpulence, it applies to 'svanir-vābhāya'. If it means profusion, it applies to *bhojanam*. The first sense is assumed here for translation. In the latter sense, this verse may be translated thus: 'Just as, for self-maintenance profuse food should be despatched (into the body) so also *ākṣiptikā* should be (taken up) first in (melodic movement in) *rāgas*'. Profuse should be understood as 'adequate' here. *Ādau* (3d) probably means 'early days in one's life' in the above simile. Adequate nourishment early in one's life is a necessary condition for maintenance of robust health. So also, an adequate *ākṣiptikā* is necessary nourishment for a powerful development of *rāga*. This would appear to be the *prima facie* meaning of this passage.

However, the author indulges in a *double entendre* with the term *ākṣiptikā* here. The words *pīnatva* and *bhojana* suggest an exercise in

logic which is probably echoed by the author in overtones. This is called *arthāpatti*, variously known in Western Logic as circumstantial inference, disjunctive hypothetical syllogism or presumptive testimony. When the cause is not immediate or direct to the effect, the inference or explanatory device without which the effect cannot be related to the cause is called *arthāpatti*. The person X is corpulent, robust. This is known to be not due to illness or *yoga*. He does not eat in daytime. Hence it is to be inferred that he eats during nights, which is not known to be immediate or indirect experience. But state of X cannot be explained without assuming his nocturnal eating. Such assumption is known as *ākṣipta* in Indian Logic.

If this is intended by the author, it is logically invalid because  
i. *ākṣiptikā* in a *rāga* does not bear a causal relationship to the *ālāpa*

17a but has the relation of an organ to a body (*aṅga-aṅgi*).  
ii. *ākṣiptikā* is an object of immediate and direct sensory perception.  
*yathāyogam*: with contextual relevance i.e. in accordance with the character of the *rāga* (due attention must be paid to the omissible, curved etc. notes).

29b The word should be decomposed as '*tad-anu vartanam*' which means : 'after that, proceeds' (*vartanī*).

### Chapter VII: Ṭhāya

1d *Ṭhāya* seems to be a provincial word which is sanskritised into *sthāya*, for the latter has no lexicographic status, except the rare use as a synonym for *sthāman*, a receptacle and in the form *sthāyam* (neuter) derived from the root '*sthā*', the meaning of which is not applicable in this situation. Pārśvadeva (*Saṅgītasamayasāra*, ch. 3) and numerous poets in kannāḍa and telugu use the term *ṭhāya* in the same sense as in CDP. consistently from about the 12th cent A.D.

### Chapter VIII: Gīta

1d *jātam*: race, sort, class, species, kind (*Rgveda*, 8.39.6); a collection of objects forming a class (*Manusmṛti*, 7.61,62). Thus, a class of songs called *gīta*.  
2a *gīyate*: passive form of *√gai*, class I (*bhavadī*), both *atmanepadī* and *parasmaipadī*.  
7d *Lagati* is derived from *√lag*, class I (*bhavadī*), *parasmaipadī*; connotes 'to adhere, stick, cling, penetrate' etc.  
10-11 *Dhruva*, *maṭṭha*, *aṭṭatāla* and *ekatālī* are names of *gītas* and should be distinguished from the namesake (*tāla*) *alamkāras* (CDP. 3.83-112).

- 12b *mātu*: word content of song; *dhātu*: musical elements (sound and time).
- 12c ff. *udgrāha* etc.: The author anticipates the meaning of these terms which he explains in the next chapter (CDP. 9.21-27); *udgrāha*: initial or opening segment of a song; *dhruva*: body of the song or refrain; *melāpaka*: (optional) bridge between *udgrāha* and *dhruva*; *ābhoga*: melodic finale, concluding segment; *antara*: bridge between *dhruva* and *ābhoga*, used in *sālaga-sūḍa* songs and a few other *prabandhas*.
- 29a,c; 30a This is the melodic element (not *sālaga-sūḍa* song) explained above.
- 54-56 Veṅkaṭamakhin is indebted here to the SR (4.353-355: 341) which is terse. Simhabhūpāla's explication (*Sanḡitasudhākara*, comm. SR. loc. cit.) is adopted here for translation.

### Chapter IX: Prabandha

- 2a 'Prabaddhyate' is derived from *pra+√bandh* and is in the passive form. The root 'bandh' is a member of the 'kryādi' (9th) class, a *parasmaipadī* 'aniṭ' (i.e. does not allow the augment 'iṭ' that is, the vowel 'i' to be prefixed to an *ārdhbadhātuka* affix placed after it), transitive, and means (*Dhātupāṭha*, 31.37) to bind, tie, fix, fasten, chain, fetter, restrain, join, put together, produce (anything) etc. It is also a member the *curādi* (10th) class, *ubhayapadī*.
- 4d *nirūḍhab pañkajādivat*: Words are classified in sanskrit into four types: *yaugika* (evolutes of etymons), *yogarūḍha* (a word which may be derived but always used with a specific meaning, the derivative meaning of which is wider but limited), *yaugikarūḍha* (a word which has both derivable and conventional meanings) and *rūḍha* (purely conventional or traditional). A word is said to have *nirūḍha-lakṣaṇa* if it implies the meaning. In *yaugika* an etymon evolves into a distinct semantic personality by the application of one or more grammatical and phonetic processes; so meaning is derived, logical, evolved and systematic. *Rūḍha* is the opposite of this; meaning accrues to such a word more or less out of popular usage without the application, apparently, of any phonetic or grammatical processes.

Some words yield both meanings. For example, the sanskrit word *pañkaja* may be derived from the verbal root 'pac' ('bhvādi' or first class, *ubhayapadī*, transitive, 'aniṭ') meaning to cook, or from the root 'pañc' ('curādi' or tenth class, *ubhayapadī* or class one, *parasmaipadī*) meaning to spread (as mire, mud) by the application of *ghaṇ* to 'paci' (*ardharcādi*) to yield 'pañka'. The suffix 'ja' means born of. So



*pañkaja* means born in mire, a lotus. But this has a limited meaning and is inapplicable to *pañkaja* as a proper noun or in its poetic use in similies for heart, face, foot or eye, in which the conventional sense of lotus is taken, not of 'born in mire'.

Similarly the word *prabandha* has both a *yaugika* and a *rūḍha* meaning. In the former it means anything which is constructed, composed, joined together or put together etc. It implies the putting together of two or more components or constituents to produce a single entity i.e. a structured entity. The meaning of *prabandha* may be derived in this way as a musical composition because it is produced by putting together two or more of its components such as *pada*, *pāṭa*, *svara* etc. This is a restricted or particular meaning; for, *prabandha* means any musical composition also; but it does not mean only this. It could mean *sālaga-sūḍa* songs also, but its *rūḍhi* excludes these and restricts the term to *śuddha-sūḍa*, *alīkrama* and *vīprakīrṇa* songs only e.g. *elā*, *pañcabhaṅgi*, *kaivāḍa* etc. Similarly, the word 'gīta' generally connotes anything which is sung and therefore can include *prabandhas* also; but its *ruḍhi* excludes *prabandhas* and confines the meaning only to the *sālaga-sūḍa* songs. Since the derivation of *prabandha* is based on the *vyutpatti* 'prabaddhyate iti', involving the putting together of components, the meaning is already implied in the term (e.g. *ratho gacchati*). So Veṅkaṭamakhin describes it as *nirūḍha*.

12c *kriyā-kāraka sambandha*: *Kriyā* is action, verbal activity. According to some (e.g. Kaiyaṭa on *Mahābhāṣya*, 3.1.87), it is dynamic activity: *sapari-spandana-sādhaka sādhyā*, distinct from 'bhāva' which is passive activity (*apari-spandana-sādhaka sādhyā*).

*Kāraka* means instrument of action- the capacity in which a thing becomes instrumental in bringing about an action; it is variously described as *kāryanimitta*, *kāryabhetu*, *kriyāsādhaka*, etc. Such capacity is designated by grammatical case endings (which express the relationship between a verb and a noun in a sentence). Seven *kāraḥ* are mentioned in the *Mahābhāṣya* (Āhnika 1) as seven *vibhaktis*. Most grammarians however, do not consider the genitive (*ṣaṣṭhī-vibhakti*) as a *kāraka* and therefore describe only the following six:

No. Kāraka	Vyāpāra (function)	Vibhakti
1. Karṭṛ	Kārākāntarappravartana (independent of other kārakas; initiates/stimulates functions of other kārakas in the sentence)	prathamā (nominative)
2. Karman	Kriyāphaloddeśyatva (primary object of the action)	dviṭīyā (accusative)

3. <i>Karaṇa</i>	<i>Kriyāniyata pūrvavṛtti</i> (most efficient means for the action)	<i>trīyā</i> (instrumental)
4. <i>Sampradāna</i>	<i>Preraṇānumatyādi</i> (relation of donation and donee)	<i>caturthī</i> (dative)
5. <i>Apādāna</i>	<i>avadhibhāgopagamatva</i> (separation, detachment)	<i>pañcamī</i> (ablative)
6. <i>Abhikaraṇa</i>	<i>Kartṛkarmavyavahitakriyādhāraṇa</i> (nature of location or place of verbal activity)	<i>saptamī</i> (locative)

The foregoing are *vibhaktikārakas*, distinct from *upapada-vibhaktis* i.e. substantive relationships which are comparatively weaker. Hence the component 'pada' in *prabandha* means grammatically structured word groups which describe the courage, valour, renown etc. of the hero whereas 'biruda' means discrete, descriptive words, each in the vocative case but mutually unrelated grammatically.

14cd *bhāṇḍīrabhāṣā*: According to lexicographers *bhāṇḍīra* refers to a huge banyan tree on the mount Govardhana in the land of *Vraja*. Lord Śrī Kṛṣṇa sported the *rāsa* dance and played the flute under this tree and was surrounded by *gopīs* (cowherdresses) hailing from different regions and speaking different languages. This polyglot confluence resulted in a hybrid language derived from the languages of Magadha, Kāmbhoja, Kalinga and Mahārāṣṭra besides the *gīrvāṇa* language. Such resultant was called *bhāṇḍīrabhāṣā*. It was believed to confer euphony and sonority on the words of the music of the *gopīs*. Jayadeva refers to the *bhāṇḍīra* tree (*Gītagovinda*, 6th *sarga*, śl. 3):

'kim viśrāmyasi kṛṣṇa bhogibhavane bhāṇḍīrabhūmīrubi'

It is mentioned by Pārśvadeva (*Śaṅgītasamayasāra*, 2.1:5) as a language described by Bhoja (King of Dhāra) and King Someśvara (III of Western Cālukyas): '*bhāṇḍīka(-ra)bhāṣayoddiṣṭā bhojasomeśvarādibhiḥ*'. Govinda dīkṣita includes (*Śaṅgītasudhā*, 3.22, p. 253) it among the eight languages with which a music composer must equip himself:

*gīrvāṇavākprākṛtaśauraśenībhāṇḍīrapaiśācākacūlikāśca / māgadhyapabhraṁśa iti syur aṣṭau bhāṣāḥ pariññātrkalāpyamūṣām /*

Tulaja also mentions *bhāṇḍīra* (*Śaṅgītasārāmṛta*: 176).

Many ancient *prabandhas* are composed in the *bhāṇḍīra* language by Someśvara III in the early 12th cent. A.D. and have survived in his *Mānasollāsa*. It was reduced to an admixture of *prākṛta apabhraṁśa* dialects of Sanskrit subsequently. A grammar of *bhāṇḍīra* written by Vāgīśa Viśveśvara is still available.



*Bhāṇḍīra* is no longer used today in musical compositions, but beautiful songs in *bbāṇḍīra* composed by great masters such as Vyāsarāya, Purandaradāsa, Bhaṇḍāru Lakṣmīnārāyaṇa, Veṅkaṭamakhin, Mudduveṅkaṭamakhin, Paidāla Gurumūrtiśāstrī are available in Karnataka music. The words in them are interspersed with meaningless, expletive syllables such as *iya*, *tiya*, *aiyya*, *amvo*, *arē*, *vōyi*. They are also phonetically modified. Such expletives and phonetic modification are natural to any process of musicalisation of a word text and are known to India from the time of the *Sāmaveda*.

- 16ab Brahman is also known as ‘aum’ and ‘tat’:

*Aum-tat-sad-iti nirdeśo brahmaṇaḥ trividhaḥ smṛtaḥ /*  
(*Bhagavadgītā*, 17.23)

‘That art thou’: *Tat-tvam asi* (*Chāndogya upaniṣat* 6.8.7)

- 17ab *tenā’yam brahmaṇā maṅgalātmanā*: the purport is, this song has for its aim (the realisation of) *brahman*; singing the words is therefore *brahmānusandhāna* i.e. the path to final liberation. (Every) word is *brahman* (cf. Word is God): *śabdabrahman*. Thus Śārngadeva (SR. 1.3.1):

*caitanyam sarvabhūtānām vivṛttam jagadātmanā /*  
*nādabrahma tadānandam advitīyam upāsmāhe //*

and *nādena vyajyate varṇaḥ padam varṇāt padād vacaḥ /*

*vacaso vyavahāro’yam nādādbīnam ato jagat //* (ibid. 1.2.2)

‘*Tat*, is *brahman*. Its instrumental form (*karaṇakāraka*) is ‘*tena*’. This is modified to ‘*tenna*’ in *bbāṇḍīra*, so the word expresses *brahman* directly.

- 27abc *gīteṣveva... prabandhasya*. Veṅkaṭamakhin has committed a methodological error. He assumes the meaning of the melodic element called ‘*antara*’ without first introducing it. He fails to include its definition in the *gītaprakaraṇa* wherein it is both proper and essential and includes it in the *prabandha-prakaraṇa* wherein it is employed only exceptionally. The opacity in the passage under consideration is caused by careless abridgement of the corresponding passage in SR. (4.333bc). (See Text-Critical Comments on ‘*tad*’ in CDP. 8.29cd: 353). Since he has not introduced the *antara* in the prototypic *maṇṭha* but has prescribed it in the *ekatālī* varieties (CDP. 8.59a-61d) this would have the force of an exception, whereas actually the *dhruva* element itself is to be regarded as the *antara* in the *ekatālī*. SR., exemplar for CDP in these matters, has avoided this error by: (i) prefacing the description of *prabandhas* with definitions of its elements *udgrāha* etc. including



*antara*; (ii) stating therein that the *antara* is used only in *sālagasūda* *prabandhas*; (iii) endowing its use in non-*sālagasūda* songs such as *pañcatāleśvara* with the force of an exception, and (iv) by regarding the *sālagasūda* songs, not as a separate class (and by not treating them in a chapter *before* the description of *prabandhas*) but as a special class of *prabandhas* themselves and including them at the end of the *prabandha* chapter. Thus SR (4.9 cd-10ab):

*'dhruvābhogāntare jāto dhāturanyo'ntarābbhidbah /  
sa tu sālagasūdaṣṭha-rūpakeṣveva dṛśyate //*

Kallinātha (op.cit. loc. cit.: 341, 342) on whom Venkaṭamakhin depends in preference to even to Śārngadeva, analyses very lucidly the use of *antara* in the *ekatālī* song (SR. 4.361-365):

*'maṇṭhādayas-tu ṣaḍapi "tato vaikalpiko'ntaraḥ" iti vacanena  
sāntaratvapakṣe tenāntareṇa-saba caturdhātavaḥ; anantaratvapakṣe  
tu tridhātava eva / ayam antaro laukikairupāntara ityucyate / tathā  
tair dhruvakhaṇḍasyāntara-vyapadeśaḥ kṛta iti mantavyam / kvacid-  
dhruvakhaṇḍasyāntaravyapadeśo granthakāreṇāpi kṛtaḥ;  
yathātraikatālī-lakṣaṇe "sakṛd viratir udgrāho'ntarastvakṣara nirmitaḥ"  
ityatrodrghāhānantaram antaragrabhaṇād antaraśabdena  
dhruvakhaṇḍa evocyata iti gamyate / atrāntarastvityatra tu-śabdena  
udgrāhasyālāparacitatvam avagantavyam / evam "ālāpaviracito'  
ntaraḥ" ityatrāpi dhruva evāntaraśabdavācyaḥ' /*

[According to (Śārngadeva's) statement 'then occurs *antara* optionally' the six (songs) *maṇṭha* etc. are possessed of four elements, including this *antara* in the view of the school of thought favouring (the employment of) *antara*. According to the other view of 'no *antara*' however, they are possessed of only three elements. This *antara* is called *upāntara* by people; further, the *dhruva* segment is (itself) held by them to serve as *antara*. The *dhruva* serving as *antara* is somewhat implied by the author (Śārngadeva) himself while defining the *ekatālī* (*gīta*): '*udgrāha* of two caesuras is sung once, but the *antara* is constructed with syllables (words)'. Since *antara* is taken up after *udgrāha* it follows that the *dhruva* segment alone is intended in the word '*antara*'. Here 'tu' in '*antaras-tu*' is to be understood to mean that *udgrāha* is to be composed as *antara*. Similarly, in '*ālāpaviracito'ntaraḥ*' (*ālāpa* is composed as *antara*) also, *dhruva* (element) alone is to be taken by the word *antara*].

The purport of the passage under consideration (CDP. 9.27abc) is : the *sālagasūda-gītas* have four elements if they have the *antara* element or three if they do not, except in the case of the *dhruva gīta*.

- When they have three (i.e. *antara* is absent), the *dhruva* element itself is called *antara*, as in the *ekatālī*, in which the function of the *antara* is performed by the *udgrāha* or the *dhruva* element. If they have *ābhoga* also, then the *antara* is an independent, separate element in them. Therefore the *antara* was an essential, integral part of the *sālagasūḍa prabandhas* so much that even when it was (exceptionally) absent, other structural elements were made to serve in its place.
- 45d *Gātuh* singer, alone is mentioned by the author, not *vāggeyakāra* in connection with the *ābhoga* of the *prabandhas*. This implies that the performer received a *prabandha* from the *vāggeyakāra* with set *mātu* and *dhātu*. He inserted the variables viz. names of patron, his own name etc. in the *ābhoga* which was expressly provided for the purpose: his own signature in the *vākya* half of the *ābhoga* (*tāla*-less *ālāpa*) and that of the patron in the second half, set to *tāla*. The first half viz. *ālāpa* segment (= *ālāpakhaṇḍa* = *vākya*) was also called *ālāparūpa* (+*ka*?) *khaṇḍa* in compositions such as the *kaivāḍa* in Veṅkaṭamakhin's time.
- 93a *Muraja* is a chested dimembranophonic percussive, similar to, but smaller than, the *mṛdaṅga*.
- 102d *pratyekam kālabbhedaḥ*: '*kāla*' means number of times, not time: sub-varieties arising from differential prescription as to how many times each of *udgrāha*, *dhruva* and *ābhoga* should be rendered.
- 117c *Paṭaḥa* is a circular, framed, monomembranophonic percussive.
- 121a *Huḍukkā* is a small, waisted, dimembranophonic hour-glass drum.
- 133c, 134b *vacanasāmarthyāt*, *niṣādashapateriva*: Following is the relevance of these two phrases:

The objection raised is: the melodic element *antara* is prescribed to be used (CDP. 9.26b-27b) *only* in the *sālagasūḍa-gītas* (*gīteṣveva*) and not prescribed elsewhere. But it is prescribed to be used in a non- *sālagasūḍa* song viz. *pañcatāleśvara*. Is not the rule contradicted or invalidated?

Veṅkaṭamakhin endeavours to concile this apparent contradiction using a well known analogy called '*niṣādashapti-nāya*' in *Pūrvamīmāṃsā śāstra* in which he excelled viz. '*sthapatir niṣādaḥ syācchabdasāmarthyāt*': Jaimini, *Pūrvamīmāṃsā Sūtra*, 4.1.51). This aphorism alludes to prescription in the *Śruti*: '*tayā niṣādashapatim yājayet*' (*Maitrāyaṇī Samhitā*, II. 2.4). The context here is the performance of the *iṣṭi* sacrifice in which an oblation of *caru* (a mixture of rice, barley and grain boiled in milk and butter) is prescribed to be made to Rudra by *niṣādashapati*. *Sthapati* means leader, king or ruler. *Niṣāda* belongs to a low hybrid caste, being born of *brāhmaṇa* father



and *śūdra* mother (Manu, *Manusmṛiti*, 10.8). He is thus inferior in religious order to *brāhmaṇa*, *kṣatriya* or *vaiśya* in whom alone the competency of performing *yajñas* is vested. So he is not eligible to perform the *iṣṭi* because of his low birth, lack of religious consecration (*saṁskāra*) or of learning.

Is not the above prescription, therefore, invalid?

No, because there is the force of prescriptive statement (*śabdasāmarthyā*, called *vacanasāmarthyā* by Veṅkaṭamakhin) in the *Śruti*. If there is no proof of corresponding actual performance in current practice in the world (*anuṣṭhāpana*), this prescription would lose its authority because a prescription should be laid down only to command the act of something actual and only if the command is obeyed. Therefore the *niṣādashapati* should actually perform the *iṣṭi*.

This contradiction may be circumvented, the objector argues, by placing a grammatical construction of genitive case ending on '*niṣāda*' (*niṣādānām sthapatih*) which would then mean 'ruler (leader or king) of *niṣādas*' and not '*niṣāda* who is a *sthapati*'; so he need not himself be a *niṣāda*; he could be a *brāhmaṇa*, *kṣatriya* or *vaiśya*, so that he is competent to perform the *iṣṭi*. If the *Śruti* is so interpreted, there is no longer any threat to its authority.

The *Pūrvamīmāṃsā Siddhānti* does not accept this position. For, he argues, the direct denotative power of the literal meaning in imperative, prescriptive statements (*śakyārtha*) is always higher and is to be preferred to interpretation by indirection (*lakṣaṇārtha*) which is ponderous and ambiguous. Therefore the meaning must be inferred from the statement *per se* by availing every avenue of exploration before recourse to indirection is invoked: '*sthitasya gatiḥ kalpanīyā*'.

Now, there is the actual, express authority of a clear prescriptive statement; there is also the need to establish '*anuṣṭhāpakatva-prāmāṇya*' (proof by practice) by arranging obedience to it through actual performance. Therefore, the construction which must be placed on *niṣāda* (the qualifying term) is not genitive (*śaṣṭhītatpuruṣā*) which has no *kāraka*-force in any case (*vide* Critical and Explanatory Notes, CDP. 9.12c: 371,372 on '*kriyākāraka-sambandha*') but one of appositional analysis (*karmadhāraya*). So the *sūtra* should be construed '*niṣādaścāsau sthapatiḥ=niṣādashapatiḥ, tam yājayet*' (this leader/king/ruler who is a *niṣāda* - he must be made to perform the *yāga*). Normally, he is ineligible for this; but by the above injunction (*vacanasāmarthyā*) he must be imparted with just enough knowledge (*vidyā*) to qualify him for the purpose in an ad hoc operation. This is



the proper interpretation because semantically, appositional construction operates more powerfully than the genitive-determinative since the terms *niṣāda* and *sthapati* are directly related to the *kriyā* (verbal activity). In short, a rule is extended by relaxation or interpretation to embrace an actual and exceptional need. Thus, Śābarasvāmin, commenting on the above aphorism says (*Śābarabhāṣya* on *ibid.* loc. cit.):

*'sthapatir niṣādaḥ syācchabdasāmarthyāt / .. niṣādānām sthapatirīti ṣaṣṭhīsamāso bhaviṣyati / evam prāpte brūmaḥ - sthapatir niṣādaḥ syāt / ... kasmāt? śabda-sāmarthyāt / ... sāmānādhikaraṇa-samāsastu balīyān / tatra hi svārthe śabdau vṛtau bhavataḥ / dvitīyā ca vibhaktistantreṇobhābyām sambaddhyate /'*

The *niṣādashthapati nyāya* is a renowned analogy and is employed by several authors whenever extension by relaxation or the greater operational force of *karmadbhāraya samāsa* (appositional compounding) than that of the *ṣaṣṭhītatpuruṣa samāsa* (genitive-determinative compounding) is mooted. Thus Vācaspati Miśra: *atra tāvan-niṣādashthapatinyāyena ṣaṣṭhīsamāsāt karmadbhāryo balīyān iti sthitameva* (*Bhāmati*, comm. on Śāṅkara's 'gamayed yadi brāhmaṇo lokaḥ itī ṣaṣṭhīsamāsavṛtīyā vyutpādayeta / sāmānādhikaraṇavṛtīyā tu vyutpādyamānaḥ brahmaiva loko brahmalokaḥ itī paramēva brahma gamiṣyati' on the *Brahmasūtra* 'gatīśabdābhyām tathā hi dṛṣṭam liṅgam (1.3.15). Aparārka, commenting on *Yājñavalkyasmṛiti* (3.262) writes 'prāyaścitte tu yathā sthapatīṣṭau mantrādirahito'pi sākṣācchrutyā niṣādaḥ kartṛtayā grhītastathā sūdraḥ prāyaścittesu'.

Manu enumerates *gurvaṅganāgamana* (copulation with the guru's wife) as one of the great sins (11.54). This term is variously interpreted through the genitive-determinative construction: *guroṃ aṅganā*, *gurūṇām vā* and appositional construction: *guruścāsau, gurvīcāsau vā aṅganā ca*. Bhavadeva, in his *Prāyaścitta-prakaraṇa* decomposes the word *gurvaṅganā* into appositional components on the authority of *niṣādashthapati-nyāya*. Again, Nīlakaṇṭha employs this analogy in his *Vyavahāramayūkha* while discussing Śaunaka's authorising the *sūdras* to adopt a son by *saṁskāra* (ritual), in refutation of Rudradhara's view (expressed in his *Śuddhiviveka*), who disagrees with Śaunaka's authorisation saying that only a *brāhmaṇa* and not a *sūdra* has competency for the *mantras*, *homa* etc. enjoined for adoption. Nīlakaṇṭha invokes the *niṣādashthapati-nyāya* and says that these *mantras*, *homa* etc. may be got performed through a *brāhmaṇa*.

Returning to the use of *antara* in *pañcatāleśvara-prabandha*, even though the latter is not normally eligible to have this melodic

element, (because it has a *vidhi* about exclusive use in *sālagasūdas* only), it has *anuṣṭhāpakatva* in *antara* through actual use in practice. This must be provided for in theory; so the *vidhi* is expanded through interpretation to include this exceptional case.

146A Veṅkaṭamakhin borrows the *vacanasāmarthya* argument from Kallinātha (op.cit. on SR. 4.256-264 on *pañcatāleśvara*, p. 309) and augments it with the *niṣādashapati* analogy. These do not seem to apply in this instance: they sanction a provision in *practice* by relaxation or extension of theory which has a *prescriptive* force. But *antara* in *pañcatāleśvara* is already established in practice and it is sought to be included in theory, which has only a descriptive, not prescriptive, force. The analogy and argument are acceptable to the extent that the scope of a rule may be expanded by relaxation to include exceptions.

*dodbakavṛttam idam bhābhādhā gau*: 'Bha' is *bhagaṇa* consisting of *guru-laghu-laghu* (-UU) (CDP. 9. 414ab); 'ga' is *guru*. *Vṛtta* means a stanza in which each of the four quarters is regulated with respect to number and position of the long and short syllables. *Vṛtta* is said to be *sama* if all four quarters are structurally identical and is said to be *ardhasama* if only two of the four (1-3, 2-4) are identical. It is said to be *viśama* if all four quarters are dissimilar.

*Dodbaka* is a *samavṛtta* in which the *pāda* has this structure:

do dha ka vṛ ta mi dam bha bha bhādh gau  
 — U U / — U U / — U U / — —

thus the syllabic text of this passage contains not only the definition of the *vṛtta* but also its illustration. This is a time-honoured device in Metrics.

Veṅkaṭamakhin has borrowed this and other prosodial definitions from Kedārabhaṭṭa's *Vṛttaratnākara* (*dodbaka-vṛtta* is from *Vṛttaratnākara*, 3.33) to which he makes explicit reference (CDP. 4.87, 9.230, 259, 287, 419). However, Kallinātha himself borrows the definition of *dodbaka* from Piṅgala (*Piṅgalacchandāśa*, 6.18) and the illustration from the commentator Halāyudha Bhaṭṭa (*Mṛtasañjīvanī*, loc. cit.). While commenting on the *dvipatha-prabandha* of SR (4.232-233: 294), Siṃhabhūpāla says that *dvipathaka* is called *dohā* in *prākṛta* (op.cit. on SR. 4.240, 241: 297) and calls the metre *dohaka* (op.cit. on SR. loc. cit. p. 318).

*Dodbaka* is a derivative of *triṣṭubh* metre: it has eleven syllables composed of three consecutive *bha-gaṇas* and a pair of terminal *gurus*. It is described by Kedārabhaṭṭa (op. cit. loc. cit.), Hemacandra (*Chando'nuśāsanam*, 2.130), Jayadeva (*Jayadevacchandāśa*, 6.19),



- Jayakīrti (*Chando'nuśāsanam*, 2.97), Piṅgala (*Piṅgalacchandāś*, 6.18), *Prākṛtapaiṅgala* (2.104), Virahāṅka (*Vṛttajāṭisamuccaya*, 5.24), *Ratnamañjūsā* (5.28). By changing the placement of *yati*, it is described under different names also: *taraṅgaka* (Virahāṅka, op.cit. 4.22), *bbittaka* (ibid 4.55) and *bandhu* (*Prākṛtāpaiṅgala*, 2.100); Gaṅgādāsa also describes *dodbaka* as *bhatritayādgau* (*Chandomañjarī*, 2.11). Besides these, the prākṛta analogue of this metre called *dohā* or *dobaka* is described as an *ardhasamavṛtta* of 14 syllables (1-3) and 12 syllables (2-4) by Ratnaśekhara (*Chandaḥkośa*, 31-33), Hemacandra (*Chando'nuśāsanam* (6.20, 100 = *dvipathaka*), Rājaśekhara (*Chandaḥśekhara*, 5.9.129) and Svayambhū (*Svayambhūcchandāś* 6.116). Further, the *Vṛttajāṭisamuccaya* of Virahāṅka describes *dvipathaka* (= *dohā*) as a *samadvipadī-vṛtta* of twenty-six syllables per line. Composed of three *caturmātrā-gaṇas* followed by a *guru* and two *caturmātrā gaṇas* followed by two *gurus* (4.27). The anonymous author of *Kavidarpaṇam* describes *dobaka* as an *ardhasamavṛtta* with five subvarieties as follows (numbers of *mātrās* in the odd and even feet are shown in brackets): *avadobaka* (11-13), *upadobaka* (12-11), *saṁdobaka* (15-11), *uddobaka* (13-13), *cūḍāladobaka* (13-14). *Dohā* contains thirteen and eleven *mātrās* in the odd and even lines according to *Chandaḥkośa* (21) and *Prākṛtāpiṅgala* (78). These two works state that *cūlikādobā* is formed by adding five *mātrās* to the even line; *upacūlikā* is formed by adding ten *mātrās* instead of five; *dohā* becomes *udgāthaka* (*uddobaka* ?) when two *mātrās* are added to the odd lines. This is called *madanavilāsa* by Hemacandra and *saṁdobaka* by *Kavidarpaṇa*. *Avadobaka* is called *soratiṭṭha* by *Chandaḥkośa* and *Prākṛtapaṅgala*. Hemacandra describes the selfsame above mentioned five varieties of *dohā* as those of *catuspadī-ghattā* under the names *vibhramadobā*, *vilasitavadana*, *makaradbvajabhāsa*, *kusumakulamadhukara*, *madanavilāsa* and *abhinavamṛgāṅkalekhā* respectively.
- 150c *vijayākhyāḥ*: There is a *samamātrā dvipadī* metre in prākṛta called *vijayā* with four *mātrās* in each *pāda* (Hemacandra, *Chando'nuśāsanam*, 7.58; Rājaśekhara, *Chandaḥśekhara*, 5.227, Svayambhū, *Svayambhūcchandāś*, 7.3).
- 170A 'Ṣoḍaśamātrāḥ... *sadbhīhiroktā*' is a secondary borrowal from Kallinātha (op. cit. on SR. 4.295: p. 328) who has probably borrowed it from Piṅgala. This verse is found in Jagadekamalla (*Saṅgītacūḍāmaṇi*, Ms. copy, Sri Varalakshmi Academy, Mysore: 25) with 'navama' as variant for 'carama' (179A-d) and 'vimuktā' for 'viyuktā' (ibid. 179A-c). The latter is found in Kallinātha also. That this verse may be traced to



Piṅgala is confirmed by Narahari Cakravartin (*Saṅgītasārasaṅgraha*, 6.3: 129):

*pratipada-yamakita ṣoḍaśamātrā navamakalā-gurubhūṣita*  
(*navama-gurutvavibhūṣita*) *gātrā* /

*pajjhaṭikā punaratra vivekaḥ kvāpi na madhyagururgana ekaḥ* //  
who also offers a second variety of *pajjhaṭikā* (ibid. 6.13, p. 131)

*catvāricatuṣkalānidbehi, tatrāpi jagāṇamantevidbehi* /

*bhaṇitā phaṇināyaka piṅgalena, pajjhaṭikeyam ṣoḍaśakalena* //

A hybrid of these two is found in Gaṅgādāsa (*Chandomañjarī*, *Vaitāliya* 1, p. 134).

*pratipadayamakitaṣoḍaśamātrā navamagurutva vibhūṣita gātrā* /  
*pajjhaṭikāya eṣa vivekaḥ kvāpi na madhyagururgana ekaḥ* //

which makes it probable that Narahari Cakravartin has borrowed the *lakṣaṇa* from Gaṅgādāsa.

*Paddhaṭikā* (*paddhaḍikā*, *paddhaḍiā*, *pajjatikā*, *paddhaṭikā*, *pajjhaḍiā* in prākṛta) is a very popular, *catuspadī samamātrā* metre in the *apabhrāmṣa* and is synonymous with the *raghaṭa* metre (Jayakīrti, *Chando'nuśāsana*, 1.24 Guṇacandra, *Chandaḥsāra*, 5.15-17, Durgasiṃha, *Pañcatantra*: 119; Śāntinātha, *Sukumāracaritam*, 8.66, Raṭṭakavi, *Arhaddāsa*, Raṭṭamatam, 8.12). Each of the four quarters of this metre has sixteen morae distributed into four *caturmātrā-gaṇas*, in which the first and third are barred from *jagaṇa*, and the terminal *gaṇa* is either *jagaṇa* or *nagaṇa*; quarters 1-2 and 3-4 rhyme at the end. The metre is defined by Svayambhū (*Svayambhūcchandasa*, 6.129; 8.15). Nanditāḍhya (*Gāthālakṣaṇam*, 74, 75) Rājaśekhara (*Chandaḥśekhara* 5.173), Hemacandra (*Chando'nuśāsanam* (3.73 and *Vṛtti*), anonymous (*Kavidarpaṇam*, 2.22) and *Prākṛtapaiṅgala* (1.125).

189a *tribhaṅgyākhyena vṛttena*: *Tribhaṅgi* is a *sama catuspadī-vṛtta* described by Jayakīrti (*Chando'nuśāsanam*, 2.268) under *mālā vṛttas* i.e. metres possessed of more than twenty-six syllables per quarter:  
*nasabhanatajāṅgī tasyabhṛdupāṅgī lasatīti tadaṅgaviratis-tribhaṅgī* /  
Thus it has twenty-seven syllables distributed as follows with caesura (.) at 7, 7, 13

UUU/UU-/-, UU/UUU/-, U/U-U/- -U/UU-/U- -, /

*Tribhaṅgi* is also a prākṛta *samacatuspadī* metre with thirty-two *mātrās* distributed into seven *caturmātrā-gaṇas*, two *mātrās* and a *guru* with caesura at 10, 8, 8, 6 according to *Prākṛtapaiṅgala* (1.194), which also pronounces a *niṣedha* (proscription) on *ja-gaṇa*.

198b *vadana*: The *vadana* forms appear to be associated with namesake prākṛta metres, defined by Rājaśekhara (*Chandaḥśekhara*, 5.18): 'ṣacau

*cadau caraṇeṣu vadanakam* i.e. 6, 4, 4, 2 (sixteen *mātrās*): Hemacandra (*Chando'nuśāsanam*, 5, 28): *ṣacacāddo vadanakam*; *Kavidarpaṇam* 2.21. This is in variance with the *mātrā* distribution according to CDP (9.199cd) viz. 6, 6, 5.5, 2 or 6, 5, 5, 2 i.e. twenty-four or eighteen *mātrās* (See Text Critical Comments CDP. 9. 199c: 356). Thus the *vadana* metre and therefore the *vadana-prabandha* were possessed of fluid, variable forms.

- 198c *Upavadana* is left undescribed despite the promise in CDP. 9.199ab. SR (4.289ab), exemplar for CDP here, describes *upavadana* as '*chagaṇāccadatairyutam*' i.e. a *mātrā* distribution of 6, 5, 2, 3. But *upavadana* is defined as *samamātrā catuṣpadī* in *prākṛta* with seventeen *mātrās* per quarter, distributed as 6, 4, 4, 3 in Hemacandra (*Chando'nuśāsanam*, 5.29), Rājaśekhara (*Chandaḥśekhara*, 5.17) and Svayambhū (*Svayambhūcchandas*, 6.16).

- 198d *Vastuvadana* is also left undescribed notwithstanding the promise in CDP. 9.199ab. SR. (4.289cd) describes it as '*chayugāddacataiḥ kṛtam*' i.e. twentyone *mātrās* per quarter distributed as 6, 6, 2, 4, 3. This is in variance with its *prākṛta samacatuṣpadī* form of twentyfour *mātrās* arranged as 6, 4, 4, 4, 6 as described by Hemacandra (op. cit. 5.25), Rājaśekhara (op. cit. 5.18) and *Kavidarpaṇam* (2.25).

It is not improbable that *vastuvadana* evolved from *vastu* and *vadana*. It is however, interesting that *vastuvadana* itself constitutes a structural unit for *dvibhaṅgi mātrā-vṛttas* i.e. strophes of two stanzas composed in different metres: e.g. *vastuvadana* with *dobā* gives *dvibhaṅgi* (*Kavidarpaṇam* 2.35); *vastuvadana* together with *ullāla* yields *kāvya*, *ṣatpada* or *sārdha chandas* (Hemacandra op. cit. 4.79; *Kavidarpaṇam* 2.33; *Prākṛtapaiṅgala*, 1.120 ff.)

- 228-237 *kanda-prabandha*: Two discrepancies may be noticed in the treatment of *kanda* by Veṅkaṭamakhin, both traceable to his exemplars viz. Kallinātha directly and to Śārngadeva: i. methodological fallacy of anticipating the definitive elements of *āryā* (which CDP describes three, and SR seven, *prabandhas* later). Both are of the *ālikrama* class, both are of *bhāvanī jāti* and both are possessed of three *dhātus*. Hence if the order was reversed in them this fallacy could have been avoided. ii. *Kanda* is prescribed to be set to the *āryāgīti* metre, but Kallinātha, and Veṅkaṭamakhin who copies him describe the *gīti* metre and not the *āryāgīti* (CDP. 9. 230A).

Prosodial discussion of *kanda*, however brief, may be analysed into the relationship of *kanda* with *āryā*, *gīti*, *āryāgīti* and *skandha(ka)*.



(i) *Āryā*

*Āryā* is a renowned *viṣama-dvīpadi* (couplet) moric metre in sanskrit carrying thirty *mātrās* in the first half and twentyseven *mātrās* in the second half. This is discussed in some detail below (CDP. 9.255-265). (:384-388)

(ii) *Gīti*

*Gīti* is defined in CDP. (9.230A), in a secondary quotation (through Kallinātha, op.cit. on SR. 4. 204-209ab: 278) from Kedārabhaṭṭa (*Vṛttaratnākara* 2. 8). It is also defined by Jayadeva (*Jayadevacchandas* 4.11), Jayakīrti (*Chando'nuśāsanam* 5.10), Piṅgala (*Piṅgalacchandas* 4.28), Hemacandra (*Chando'nuśāsanam* 4.6), Virahāṅka (*Vṛttajātisamuccaya* 4.13), and Ratnamañjuṣā (2.10) in close, mutual agreement.

*Gīti* is defined relative to the *āryā*: if the second half of *āryā* is also made identical with the first half, it becomes *gīti* i.e.  $12+18 = 12+18 = 30$  *mātrās* with seven four-*mātrā* *gaṇas* with a terminal *guru*. It also has subvarieties such as *pathyā* as in *āryā*. The *gīti* is a variety of *gāthā* (:388, 389) and is widely used in sanskrit inscriptions in Karnataka. According to Virahāṅka (*Vṛttajātisamuccaya*, II, 8), the third and seventh *gaṇas* of *gīti* are five-*mātrā* *gaṇas*: the sixth is a *jagaṇa* (U-U) or *sarvalaghu* (UUUU) just as in *āryā*. The others may be *caturmātrā-gaṇas*; occasionally, the first and fifth, or the second and fourth *gaṇas* may be *pañcamātrā-gaṇas* instead of the third and seventh. Piṅgala (op.cit. 1.61) has called this metre *udgāthā* (post: 389). Hence *gīti* takes the following forms:  $4+4+5+4+4+*+5+5$ ;  $5+4+4+4+5+4+*+4+5$ ;  $4+5+4+5+4+*+4+5$ ; these have thirtytwo *mātrās* each; the norm is  $4+4+4+4+4+*+4+5$  (thirty *mātrās*); \* = U-U or UUUU.

(iii) *Skandhaka*

*Skandhaka* is synonymous with *āryāgīti*; the latter is described a samskr̥ta metre by Piṅgala, Bharata, Jayadeva, Jayakīrti, Hemacandra etc. while the former is described as a prākṛta metre by Hemacandra (op.cit. 4.5), *Kavidarpaṇam* 2.9, Nanditāḍhya (*Gāthālakṣaṇam* 65), *Prākṛtapaṅgala* (1.73), *Virāhaṅka* (op.cit. 4.9) etc. as *samamātrā dvīpadi* of thirtytwo *mātrās* per *pāda*, distributed into 12,20 *mātrās*. According to Virahāṅka (loc.cit.) the *skandhaka* has eight *caturmātrā-gaṇas* of which the sixth is *ja-gaṇa* (U-U). It may possess from thirty-



four to sixty-two letters; by decomposing the *gurus* (the maximum number being thirty) into *lagbus*, progressively, there would arise twenty-nine varieties of *skandhaka* (and therefore of *kanda* as noted by SR.4.205-208) but Velaṅkar (Introduction to *Vṛttajātisamuccaya*, in JBBRAS, 1935:85) argues that the two terminal *gurus* are integral to the preservation of the character of the *skandhaka* and so only twenty-seven varieties are formed. As in *āryāgīti* the odd numbered *gaṇa* cannot be a *ja-gaṇa*, but the sixth may be  $\cup-\cup$  or  $\cup\cup\cup\cup$ . It is thus possible to consider the *āryāgīti* or *skandha* as derived by adding two more *lagbus* to the terminal *guru* or by converting it into a *caturmātrā-gaṇa*.

### ***Kanda***

*Kanda* (< *skandha*) is a metre limited to *deśabhāṣā*, to kannada and telugu ; it is specific to kannada according to Mātāṅga. Someśvara III and Śārngadeva. It is a structural evolute of *skandha*(+ka) and therefore of *āryāgīti* and *āryā*.

The earliest known description of *kanda* in kannada is in Nāgavarma's *Chando'mbudhi* (4.4) and Vemulavāḍa Bhīmakavi's *Kavijanāśrayamu* in telugu. According to these and later authorities, *kanda* is composed of four feet in which the first and third feet have each three *caturmātrā-gaṇas* (and hence a total of twelve *mātrās*) while the second and fourth feet each have five *caturmātrā-gaṇas* (and hence a total of twenty *mātrās*). In other words, the *kanda* may be regarded as a *dvipadī* metre, in which each half has  $3+5=8$  *gaṇas* yielding  $(12+20=)32$  *mātrās*. The eighth *gaṇa* in each half should invariably end in *guru*. The odd numbered *gaṇa* cannot have a medial *guru* i.e. *ja-gaṇa*, but the sixth *gaṇa* must be invariably a *madhya-guru* (i.e. *ja-gaṇa*) or *sarvalaghu*. The rule of *caturmātrā-gaṇas* is inviolable. These may be  $--$ ,  $\cup\cup-$ ,  $\cup\cup\cup$ ,  $\cup-\cup$ ,  $\cup\cup\cup\cup$ . A caesura occurs after the first *laghu* in the sixth *gaṇa*; the caesura occurs at the end of the sixth *gaṇa* if the seventh *gaṇa* is  $\cup\cup\cup\cup$  i.e. a new word begins with the first *laghu* of such seventh *gaṇa*. Thus the *kanda* is an exact analogue in *deśabhāṣā* (kannada and telugu) of *skandhaka* (= *āryāgīti*) in sanskrit. The former term seems to have derived from the latter in a process of progressive phonetic deterioration/modification: *skandhaka* - *kbandha-ā* (prākṛta form) - *kbanda* - *kanda*. This theory is strengthened by the facts (i) that Jayakīrti defines *skandhaka* (*Chando'nuśāsanam*, 5.13) exactly like *kanda*. (ii) *skandhaka* and *gāthā* are exclusively used to compose whole *āśvāsās* in sanskrit and prākṛta epics while the same is true of

- kanda* in kannāḍa. (iii) the close relationship of *kanda* with *āryā*, *āryāgīti* or *skandhaka* may be realised by regarding the four feet of *kanda* as constituting the two halves of *āryāgīti* or *skandhaka* just as it is possible to regard the well defined 12-18 *mātrā* division each half of *pathyā āryāgīti* etc. or 12-20 *mātrā* division of the *skandhaka*.
- 237c *ekonatrimśat*: These varieties are not known to prosodists; as said above (CDP.9.228-237:*skandhaka*) Velaṅkar refers to them but opines only twentyseven, rejecting the two varieties pertaining to the 8th and the 16th *guru*. The twenty-nine varieties are named by Śārṅgadeva (SR. 4.205-208 ab) in respect of decomposing into *laghus* the 30th, 29th.....2nd *guru* in the *kanda* as follows: 30th-*pavana*, 29th-*ravi*, 28th-*dhanada*, 27th-*havyavāhana*, 26th-*suranātha*, 25th-*samudra*, 24th-*varuṇa*, 23rd-*śaśī*, 22nd-*śailaka*, 21st-*madhu*, 20th-*mādhava*, 19th-*makaradhvaja*, 18th-*jayanta*, 17th-*madhupa*, 16th-*śuka*, 15th-*sārasa*, 14th-*kekī*, 13th-*hari*, 12th-*hariṇi*, 11th-*hasī*, 10th-*kādamba*, 9th-*kūrmaka*, 8th-*naya*, 7th-*vinaya*, 6th-*vikrama*, 5th-*utsāha*, 4th-*dharma*, 3rd-*artha*, 2nd-*kāma*.
- 237d *Tu* has adversative force: 'but these should be learnt from *Saṅgītaratnākara* itself and will not be described here.'
- 242b *mukhavādya*: vocal instrument. Human voice is here considered a musical instrument (cf. Kohala, extr. Mummaḍi Cikkabhūpāla, *Abhinava Bharatasāra -saṅgraha*, 1.8, 9 ab:2). Vocalisation of instrumental, especially the percussive sounds is called *mukhavādya* in sanskrit, *konakkol* in tamil, *konegolu* in kannāḍa etc. The author seems to suggest here a mouth-blown musical instrument also such as conch, flute, trumpet etc. (cf CDP. 9.18c).
- 245c *gāṭr*: singer. Veṅkaṭamakhin, following Kallinātha, substitutes 'singer' for composer in most of the *Prabandha-prakaraṇa*. cf. Critical and Explanatory Notes CDP.9.45d: 375.
- 248d *samañjasam*: SR defines six varieties of *aṅkacārīṇī* (=aṅk) in terms of the number of *tālas* and *birudas* employed: (i) *vāsavī-aṅkacārīṇī*: one *tāla*, eight *birudas*; (ii) *kalikā aṅk*: two *tālas*, sixteen *birudas*; (iii) *vṛttā aṅk*: three *tālas*, thirty-two *birudas*; (iv) *vīravatī aṅk*: four *tālas*, fifty-two *birudas*; (v) *vedottarā aṅk*: five *tālas*, one hundred-four, *birudas*; (vi) *jātimatī aṅk*: no rule regarding (numbers of) *tālas* or *birudas*. These should be studied there alone. If so, everything (about this *prabandha*) is (comprehended) proper(ly).
- 257a *tat-tad*: lit. this or that i.e the first half or the second half should be sung twice.
- 259A,B *Āryā* is an ancient and popular *viṣamamātrā dvipadī* in sanskrit and is consensually described by Bharata (*Nāṭyaśāstram*, 15.197-211),



*bbhāgavatīya*.  
*Āryā* is a couplet of uneven feet, each of which is here referred to as half. It is composed of *caturmātrā-gaṇas* (— —, — —, — —, — —, — —, — —, — —). The first half has seven *caturmātrās* and a *guru* at the end, thus yielding thirty *mātrās*. The second half has five *caturmātrā-gaṇas*, one *laghu*, one *caturmātrā-gaṇa* and a *guru* at the end, thus yielding twentyseven *mātrās*. Throughout the stanza, no *caturmātrā* in an odd position can be a *ja-gaṇa* (— —). But the sixth *gaṇa* should invariably be a *ja-gaṇa* or *sarvalaghu* (— —). If it is a *sarvalaghu*, *yati* (caesura) must lie on the first *laghu*; i.e. a new word should commence on the second *laghu*. But if the seventh *gaṇa* of the first half or the fifth *gaṇa* of the second half is a *sarvalaghu*, *yati* must precede it; i.e. a new word should commence with the first *laghu*.  
 The definition may be illustrated in the definitive-cum-  
*Uttaratnākara*.

The foregoing definition may be illustrated by the following illustrative stanzas of āryā quoted from Vṛttaratnākara.

— — — — — ∪ ∪ — — — ∪ ∪ — — — ∪ ∪ — — —

259A /lak śmai /tat sap /ta ga nā /go pe /tā bha va /ti ne ba /vi ṣa me /jah /

1                  2                  3                  4                  5                  6                  7                  8

... seven caturmātrā-gaṇas with a guru ('jah')  
... Of these gaṇas

259B /ṣaṣ the/dvi tī ya/lān nle/pa ra ke/mu kba lāc/ca sa ya ti/pa da  
 1 2 3 4 5 6

8





3. *vipulā āryā*: There is no clear *yati* at the end of third *caturmātrā*; if a new word begins in the third *caturmātrā*, only one of its syllables belongs to the third or the fourth *caturmātrā*, (Bharata, op. cit. 15.212-214; Hemacandra, op. cit. 4, 4; Jayadeva, op. cit. 4.8; Jayakīrti, op. cit. 5.5; Piṅgala, op.cit. 4.23; *Ratnamañjūṣā* 2.10; Kedārabhaṭṭa, op. cit. 2.4)
- 4a. *capalā āryā*: Second and fourth *caturmātrā* are necessarily *ja-gaṇas* and each is preceded by and followed by a *guru* (—U—U—).
- 4b. *mukha capalā*: Condition in *capalā* occurs in the first half.
- 4c. *jaghana capalā*: Condition in *capalā* is fulfilled in the second half. (Bharata, op.cit.15. 217-221; Jayadeva, op.cit.4.8-10; Jayakīrti, op. cit.5.7-9; Piṅgala, op.cit.4.24-27; *Ratnamañjūṣā*, 2.11-13; Kedārabhaṭṭa, op.cit.2.5-7).
5. *gīti āryā*: Second half of *āryā* is made identical with the first in structure. (Hemacandra, op.cit.4.6; Jayadeva, op.cit.4.11; Jayakīrti, op.cit.5.10; Piṅgala, op.cit. 4.28; *Ratnamañjūṣā*, 2.14; Virahāṅka, op.cit. 4.13; Kedārabhaṭṭa, op.cit.2.8).
6. *upagīti āryā*: First half of *āryā* is made identical with the second in structure. (Hemacandra, op.cit.4.7; Jayadeva, op.cit.4.12; Jayakīrti, op.cit.5.11; Piṅgala, op.cit.4.29; Virahāṅka, op.cit.4.14; Kedārabhaṭṭa, op.cit.2.9)
7. *udgīti āryā*: First half and second half of *āryā* interchange their structures. (Hemacandra, op.cit.4.8; Jayadeva, op.cit.4.13; Jayakīrti, op.cit.5.12; Piṅgala, op.cit.4.30; Kedārabhaṭṭa, op.cit.2.10)
8. *āryāgīti/skandhaka*: Each half of *āryā* has eight *caturmātrās*. Bharata. op.cit.15.226; Hemacandra, op.cit.4.13; Jayadeva, op.cit; 4.14; Jayakīrti op.cit.5.13-18; Piṅgala, op.cit.4.31; *Ratnamañjūṣā*, 2.15; Virahāṅka, op.cit.4.9; Kedārabhaṭṭa, op.cit.2.11).

Besides the above mentioned varieties, Śārṅgadeva (SR 4.227-230) describes twenty-six others by decomposition *guru* into *lagbus*. Each *guru* in each half, other than that in the sixth *ja-gaṇas* is progressively decomposed to two *lagbus*. Each half of *āryā* has eight *gaṇas* of which the eighth is only a *guru* and the sixth is necessarily *ja-gaṇa* or *sarvalaghu* and cannot be manipulated. This leaves six *gaṇas* each, which could be constituted by two *gurus*. Therefore there are twelve *gaṇas* in all and hence twenty-four *gurus*. Together with the two terminal *gurus*, the total is twenty-six *gurus*. If each of this is replaced by two *lagbus*, there arise twenty-six *āryā* varieties as follows: 1.*lakṣmī* 2.*vṛddhi* 3.*buddhi* 4.*līlā* 5. *lajjā* 6.*kṣamā* 7.*dīrghā* 8.*gaurī* 9.*rājī* 10.*vyotsnā* 11.*chāyā* 12.*kānti* 13.*mahī* 14.*matī* 15.*kīrtī* 16.*manoramā*



17. *rohiṇī* 18. *viśālā* 19. *vasudhā* 20. *śivā* 21. *hariṇī* 22. *cakrā* 23. *sārasī* 24. *kurarī* 25. *baṁsī* 26. *vadhū*. The serial number of the *āryā* variety also indicates the number of *gurus* replaced by two *laghus* in it. This method of deriving *āryā* varieties is also found in its derivatives viz. *kanda* and *gāthā*.

- 267b. *gāthāyā 'pi lakṣaṇam*. *Gāthā* is identical with the *āryā* in both structure and variety; the only difference is that it is composed in *prākṛta*, in which it is the most widely used and experimented metre. It is consensually described by a host of *sanskṛta* and *prākṛta* authorities on prosody: Hemacandra (op.cit. 7.78), Jayadeva (op. cit. 7.36), Piṅgala (op. cit. 8.1), *Ratnamāñjūṣā* (7.34), Kedārabhaṭṭa (op.cit. 5.12), Nanditāḍhya (*Gāthālakṣaṇam*, 6ff), *Kavidarpaṇam* (2.12ff.), Rājaśekhara (*Chandaḥkośa*, 51ff.) Virahāṅka (op.cit 57) and others.

Nanditāḍhya is an ancient and honoured prosodist in *prākṛta* and has written *Gāthālakṣaṇa* specially to deal with *gāthā* and its varieties. Some of these may be briefly mentioned here:

A. *Āryā* analogues of *pathyā* etc. varieties, besides four more, based on *guru-laghu* content exclusively in the first and/or second half : (i) *viprā* has only *gurus* in both first and second half. (ii) *kṣatriyā* contains *gurus* only in the first half and *laghus* only in the second half. (iii) *vaiśyā* contains only *laghus* in the first half and only *gurus* in the second half. (iv) *śūdrā* has only *laghus* in both the first half and second half (op.cit. 6.39).

B. Nanditāḍhya then proceeds to describe twenty-six varieties of *gāthā* by the method of *guruḥbhaṅga* which is discussed under *āryā* (*ante*). As already shown, there are twenty-six *gurus* in the *gāthā* (as in *āryā*) and each of these is progressively replaced by two *laghus*, except in *ja-gaṇa* (sixth *caturmātrā*). The first viz. *kamala* has already and imperatively, three *laghus*, so that with the first *guru* decomposed, it has altogether five *laghus*. The twenty-six varieties are as follows (the total number of *laghus* therein is shown after a hyphen; the serial number also gives the total number of *gurus* decomposed):

- 1) *kamala*-5; 2) *lalitā*-7; 3) *līlā*-9; 4) *jyotsnā*-11; 5) *rambhā*-13; 6) *māgadhbī*-15; 7) *lakṣmī*-17; 8) *vidyut*-19; 9) *mālā*-21; 10) *baṁsī*-23; 11) *śaśilekhā*-25; 12) *jābnavī*-27; 13) *śuddhā*-29; 14) *kālī*-31; 15) *kumārī*-33; 16) *medhā*-35; 17) *siddhi*-37; 18) *ṛddhi*-39; 19) *kumudini*-41; 20) *dharaṇī*-43; 21) *yakṣiṇī*-45; 22) *vīṇā*-47; 23) *brāhmī*-49; 24) *gandharvī*-51; 25) *mañjarī*-53; 26) *gaurī*-55 (op. cit. 40-46).

It may be noted that many of these names are the same as in the *āryā* varieties, but not in the number of *gurus* decomposed (or the total of *laghus*).



C. Nanditāḍhya then describes (op.cit. 63-71) six kinds of *gāthā* based on the number of *mātrās* in the first half and in the second half (shown here in brackets).

1. *gāthā* (different from *gāthā*, *post*) (27-27) 2. *gāthā* (30-27) 3. *vigāthā* (27-30) 4. *udgāthā* (30-30) 5. *gāthinī* (30-32) 6. *skandhaka* (32-32).

D. These are differently described in name and moric quantity by Hemacandra op.cit.(H) and *Kavidarpaṇa* (K):

1. *gāthā* (30-27): *pathyā*, *vipulā*, *capalā*: Ratnaśekhara (*Chandaḥkośa*) 51-56 ; K.2.45, *Prākṛtapaiṅgala* 1.54ff, *Virahāika*, op.cit. 2.2-8
2. *udgāthā* (46-27) H.4.12 ; K.2.12
3. *vigāthā* (54-27) H.4.12 ; K.2.12
4. *avagāthā* (62-27) H.4.12 ; K.2.12
5. *saṁgāthā* (28-27) H.4.12 ; K.2.13
6. *mālāgāthā* (102, 110....27) H.4.14 ; K.2.13 comm.
7. *gāthā* (38-27) H.4.11 ; K.2.12
8. *gāthinī* (6-27) H.4.15 ; K. 2.13

275c *Krauñcapadam vṛttam*: Veṅkaṭamakḥin borrows both definition and illustration from Kallinātha (op.cit. on SR.4.22: 286, 287) who in turn borrows the definition from Piṅgala (*Piṅgalacchandā*, 7.29) and the illustration from Halāyudha Bhaṭṭa's commentary *Mṛtasañjīvanī* on Piṅgala (loc.cit.). Piṅgala defines *krauñcapadā* thus: '*krauncapadā bhmau sbbau nau nau g-bhūtendriyavasvṛṣayaḥ*'. Thus the metre has bha-ma-sa-bha-na-na-na-na *gaṇas* with a terminal *guru* and caesuras at 5, 5, 8, 7 syllables. This definition is illustrated in the following stanza from Halāyudhabhaṭṭa; *yati* is shown by ( ).

gaṇa	bha	ma	sa	bha	na	na
Prastāra	- U U   -	- - -   U U -   -	U U   U U U   U U U			
pāda	U U - - -	U U - -	U U U U U U U			
1. yā	ka pi. lāk	śī   piñ.	ga la ke. śī	ka li.	ru ci ra.	nu di na
2. dīr	ghata. rā	bhiḥ   sthū.	la śi rā.	bhiḥ   pa ri.	vṛ ta va.	pu ra ti
3. ā	ya ta. jañ	ghā   nim.	na ka po. lā	la ghu.	ta ra ku.	ca yu ga
4. sā	pa ri. hār	yā   kraun.	ca pa da.	strī   dhru va.	mi ha ni.	ra va dhi

gaṇa	na	na	ga
prastāra	U U U   U U U   -		
pāda	U U U U U U -		

1. ma nu na. ya ka ṭhi | nā |
2. śa ya ku. ṭi la ga | tiḥ |
3. pa ri ci. ta hṛ da | yā |
4. su kha ma. bhi la ṣa | tā |

The *krauñcapadā* is a permutation of the twentyfive syllable *abbikṛtyā* metre and consensually described as above by nearly all authorities: Bharata (op.cit.15. 145-149), Hemacandra (op.cit.2.372), Jayadeva (op. cit.7.29), Jayakīrti (2.258), Piṅgala (op. cit.7.30), *Ratnamañjūṣā* (7.26), Svayambhū (op. cit.1.129), Virahāṅka (op. cit.5.49) and Kedārabhaṭṭa (op. cit.3.104) though the last mentioned authority is read differently by his commentators and illustrated accordingly. e.g. Śrīnātha : bha-ma-sa-ja-na-na-na-na-ga ; Nārāyaṇa purohita : bha-ta-bha-ra-na-na-na-na-ga.

278c-279b *tamābhiḥ.....mahātmanā*: This passage is clearly a paraphrase of Kallinātha (op. cit. on SR.4.242, 243:297) : '*kalahaṁsasya chandaso lakṣaṇam bhāratīye jagatyām narkuṭabbedeṣu muninoktam*'. This is followed by a text which CDP has exactly extracted in 9.279A, which he explains and then remarks..... *tadā haṁsākhyam chandaḥ | haṁsākhyameva kalahaṁsam* / (loc. cit.: 298).

Kallinātha is wrong in this equation and in attributing the *haṁsākhyā* to *Ādibharata*. This error is promptly perpetuated by Veṅkaṭamakhin who should have, but has not, verified his information with the original sources.

The situation requires discussion of 1. *Ādibharata* 2. *narkuṭa* metre 3. *haṁsākhyā* 4. *haṁsāśya* 5. *kalahaṁsa*.

1. *Ādibharata* is mentioned here as Bharata's work. It could mean the original work or the first work composed by Bharata. In view of the legend that the original *dvādaśasāhasrī-Nāṭyaśāstram* was abridged into the currently available *ṣaṭsāhasrī*, *Ādibharata* could mean the former; it is however unlikely that Veṅkaṭamakhin had seen this legendary treatise as late as in the 17th cent. A.D. Or, *Ādibharata* here could mean the currently available *ṣaṭsāhasrī-Nāṭyaśāstram* itself as the original in view of the *Pañca-Bharata* legend according to which the treatises of Bharata, Mataṅga, Dattila, Kohala and Sadāśiva are each called Bharata in common, so that the treatise of Bharatamuni himself viz. the *Nāṭyaśāstram* is called the *Ādibharata*. Bharata is such an honoured and prestigious name in music, dance, poetics, prosody, drama etc. that the practice of prefixing it to the name of a later author continued for quite some time e.g. *Arjunabharata*, *Hanūmadbharata*, *Nāradaabharata*. Veṅkaṭamakhin is not unique in mentioning *Ādibharata*. For example, some early MSS. of the *Nāṭyaśāstram* contain



the name *Ādibharatam*; in fact, three MSS. of comparatively recent origin and not related to the *Nāṭyaśāstram* are preserved in the Oriental Research Institute, Mysore, in the TMSSM Library Tanjore, and the BORI, Poona. Rāghavabhaṭṭa refers to *Ādibharata* (which seems to be composed as a dialogue between Śiva and Pārvati) some fourteen times in his commentary of Kālidāsa's *Abhijñānaśākuntalam* (on the following topics: *nāṇḍīlakṣaṇa*, *pūrvaraṅga vidhāna*, *sabhya svarūpa*, *layabheda*, *ārambbabīja-lakṣaṇa pāṭhyavidhi* for *uttama-nāyaka*, *upakṣepa* variety of *sandhyaṅga*, *patākāsthānaka*, *aṅkalakṣaṇa*, *bindu-prayatnalakṣaṇa*, *mādirāḍṣṭi*, *aṅga* called *upanyāsa*, *garbhāsandhi*, *niyatāpti* use of *uṣonibhitabasta* in enacting *vismaya*). Śāradātanaya mentions a Vṛddhabharata (*Bhāvaprakāśanam*, 2.93), who may possibly be the author of the legendary *Dvādaśasāhasrī*.

2. *Narkuṭa*: According to Kallinātha (loc.cit.) Bharata defines *kalahamṣa* as a variety of the *narkuṭa* which in turn is an evolute of the prototypic *jagatī* metre. This is not true; Bharata does not mention or describe *kalahamṣa*. Nor does he describe *narkuṭaka-vṛtta* *per se*. It would appear to be a collective or generic name for an assortment of metres of different syllabic quantities. Thus Bharata describes eight metres (*Nāṭyaśāstram*, 32.273-292:351-355) under *narkuṭaka* as follows (*Gaṇa* structure and number of syllables are indicated in brackets; *la*=*laghu*, *ga*=*guru*): *rathottara* (ra.na.ra.la.ga-11), *budbuda* (na.ja.ra-9), *udgati* (sa.ja.sa sa.ga-16), *vaṁśapatra* (bha.ra.na.bha.na.la.ga-17), *pramitā* (sa.ja.sa.sa-12), *dhvajinī* (sa.ja.sa. ga.bha.ra.na.ga.ga-21), *toṭaka* (sa.sa.sa.sa-12) and *hamsāsya* (sa.ra.bha.ra-12). However, *narkuṭaka* itself is a well known metre in both sanskrit and prākṛta. It is a *samacatuṣpadī* in sanskrit with the *gaṇa* disposition na. ja. bha. ja. ja. la. ga and thus has seventeen syllables per quarter. It is so described by Jayadeva (op. cit.7.18), Jayakīrti (op. cit.2.214), Virahāṅka (op. cit.5.38), and Kedārabhaṭṭa (op. cit.3.92). It is also so described by Gaṅgādāsa (*Chandomañjarī*, 2.17.6) and in *Chandaḥkaustubha* (2.135) under the corrupt form of the name viz. 'nardataka'. Hemacandra (op.cit.2.297) also describes it but under the name 'avitatha'. *Narkuṭaka* is, again, a popular *samamātrā catuṣpadī* in prākṛta with twenty-two *mātrās* per quarter and occurs in three forms: *narkuṭaka* I (6.1.2.1.4.2.ga,sa; Hemacandra, op.cit.4.64); *narkuṭaka* II (4.5.5.4.ga.ga: Virahāṅka, op.cit.4.25) and *māgadha-narkuṭī* (6.1.2.1.4.2.5.ga.ga: Hemacandra, op.cit. 4.63).

It is thus evident that *narkuṭa* is not related to *kalahamṣa* (post).

3. *Hamsāsya* is defined in the *Nāṭyaśāstram* (32.287f, 290) and illustrated (ibid. 32.291) thus:



*daśamam saptamam yatra caturthakam ṣaṣṭham /  
trītyam nidhanam guru kathitam (haṁsāśyaṁ) narkuṭam  
jagatīgataṁ //*

illustration : *di-a haṁsā vasante salilāśaye kusumāsādalubdhā  
kamaḷā are /*

*naḷiṇīpatta majjhe parihiṇḍadā gamanā ā sakhiṇṇā bhamarāvālī /  
chāyā : divyahamsā vasante salilāśaye kusumāsvādalubdhā kama-  
lākare' /*

*naḷiṇīpatramadhye parihiṇḍitā gamanāyāsakhiṇṇā bhramarāvālī //*

As mentioned above, its *gaṇa* disposition is sa. ra. bha. ra. (accord-  
ing to Abhinavagupta. (*Abhinavabhārati*, comm. on Bharata, op.cit.  
loc.cit.)

It should be added at this point that the authenticity of the lexis  
'*haṁsāśya*' is doubtful. The critical apparatus for this (32nd) chapter  
of the *Nāṭyaśāstram* is very scant and non-existent for this part of the  
text, which is also confused e.g. the above definitive verse and  
illustration occur twice with literal correspondence; the second occur-  
rence is an editorial supply because the first occurs out of order  
between *dhvajinī* and *toḷaka*. Here '*haṁsāśya*' is a conjectural contri-  
bution by the editor, on the basis of a single occurrence of the word  
in the *uddeśa* (viz. ibid.32, 273, p. 351). The conjecture is both  
commendable and inevitable but leaves the status of the lexis in open  
question. Fortunately the *Abhinavabhārati* is available only for this  
portion of the text and supports '*haṁsāśya*'. The illustration bears out  
the definition. However, it may be noted that the '*haṁsāśya*' is found  
only in Bharata and nowhere else in the entire literature on prosody  
in sanskrit or prakṛt. Virahāṅka (op.cit.) describes two *mātrā-vṛttas* in  
prakṛta viz. *haṁsī* with a twenty *mātrā* disposition into 4.5.4.5.ga per  
foot (3.23) and *haṁsinī* with thirteen *mātrās* per foot (4.72) which are  
in no way related to *haṁsāśya*, *haṁsākhyā* or *kalahaṁsa*.

4. *Haṁsākhyā*: The definition of this *vṛtta* in CDP.9.279A and  
Kallinātha (loc.cit.) is attributed to Bharata. It undoubtedly accords with  
Bharata's method and style of characterising metres, but is not found,  
certainly in the location affirmed by Kallinātha (as a *narkuṭabheda*  
under *jagatī*) or anywhere else in the extant editions of the *Nāṭyaśāstram*  
or in their critical apparatuses. Even if '*haṁsāśya*' in the *Nāṭyaśāstram*  
(loc.cit.) is read as '*haṁsākhyā*' on the basis of weakness of the  
apparatus criticus or graphical probability, the form of *haṁsākhyā*  
given in CDP.9.279A (and in Kallinātha, loc.cit.) corresponds to the  
*gaṇa* disposition ja.ra.bha.ra. which is entirely unrelated to *kalahaṁsa*

and *hamśāśya* and is not described in the literature on Prosody in Sanskrit or Prākṛt.

The *niryukti* of *hamśākhyā* for *kalahaṁsa prabandha* is found for the first time in the available literature in Kallinātha (loc.cit.). It is not clear whether the lexis '*hamśākhyā*' means *hamśa*-named or the name of the metre itself is *hamśākhyā*. *Hamśa* is a metre of five syllables per quarter with syllabic structure of a *bha-gaṇa* followed by two gurus (— 00 —) and is so described in *Prākṛtapāṅgala* (2.37) but under the name '*akṣaropapada*' by Hemacandra (op.cit.2.25), '*akṣarapaṅkti*' by Virahāṅka (op.cit. 5.5), '*kāñcanamālā*' by Jayakīrti (op.cit.2.23), '*paṅkti*' by Hemacandra (again, op.cit. 2.25) and Kedārabhaṭṭa (op.cit. 3.6) and '*bhūtalatanvī*' by Bharata (op.cit.32.67.68.p.310). This need not be considered further as it corresponds in no way whatsoever with the illustrations available for *kalahaṁsa* or *hamśāśya*.

5. *Kalahaṁsa*: The *kalahaṁsa prabandha* is known in Indian music since the time of at least Maṭaṅga who does not associate it with the namesake metre (*Bṛhaddeśī*. 407:218); such association is found in Jagadekamalla (*Sanḡitacūdāmaṇi*. MS-copy, Sri Varalakshmi Academy, Mysore, p. 22) who describes *mātrā kalahaṁsa* (distinct from *varṇa*, i.e. syllabic, *kalahaṁsa*) as possessed of fourteen *mātrās* in the odd feet and nine *mātrās* in the even feet; it is a *catuspadī*. This is the *kalahaṁsa* metre known in Prākṛta and is described by Hemacandra (op.cit.6.20, 82), *Ratnamañjūṣā* (5.88), Svayambhū (op.cit. 6.66) etc. Nānyadeva prescribes the *kalahaṁsa* metre for the namesake *prabandha* (*Bharatabhāṣya*, *Deśīgīta* chapter:421, MS. Sri Varalakshmi Academy, Mysore) but does not describe the metre. Haripāladeva similarly mentions the *kalahaṁsa chandas* but does not describe it for the namesake *prabandha* (*Sanḡītasudbhākara*, 5.7,66-68a, edited by me for publication). Someśvara III defines the prosodial structure of the *kalahaṁsa prabandha* as na.bha.ja.ya *gaṇas* but does not name the metre as *kalahaṁsa* (4.16.324:36) Śārṅgadeva prescribes the *kalahaṁsa* metre (without describing it) for this *prabandha* (SR.4.242). Kumbhakarna classifies *kalahaṁsa* as a *catuspadī* metre (*Sanḡitarāja*, 1.3.51f.:47), describes it as possessed of the *gaṇa* disposition na-bha-ja-ya (ibid. 1.3.54f. :48) and says that *kalahaṁsa-prabandha* is composed in it (ibid. 2.3.142, p.605); he mentions *kalahaṁsa* as of two kinds: *mātrābhava* (cf. Jagadekamalla, *ante*) and *varṇaja* (cf. Someśvara, Śārṅgadeva etc.).

The authorities of the 16th cent. A.D. are content to prescribe only '*hamśa*' *chandas* for the *kalahaṁsa prabandha*: PaṇḍarīkaViṭṭhala (*Nartananirṇaya*, 3.2.157) and Bhaṇḍāru Lakṣmīnārāyaṇa



(*Śaṅgītasūryodaya*, 5.400), but do not describe the metre. 'Hamsa' here is probably short for *kalahamsa*. Govinda dīkṣita prescribes for *kalahamsa prabandha*, the namesake metre and describes the latter; this reduces, interestingly, to the *gaṇa* structure: ja.ra.bha.ra i.e. the one given by Kallinātha (ascribing it to Bharata) to the *hamsākhyā* metre (*Śaṅgītasudhā*, 3.624, 627:325). Veṅkaṭamakhin has gone the whole hog, like Kallinātha, and draws the equation *kalahamsa* = *hamsākhyā* = ja.ra.bha.ra *gaṇa* structure. It is of course, always possible that the latter has followed a recension of the *Nāṭyaśāstram* which is not represented in the available editions of the work.

The *kalahamsa* is a well known *sama-catuṣpadī* metre in sanskrit and has the structure na.bha.ja.ya. This is so described by Hemacandra (op.cit.2.160) and Jayakīrti (op.cit. 2.132) and under the *drutapada* by Kedārabhaṭṭa (op.cit.3.64.11). The prevalence of its prākṛta analogue as a *viṣama-dvīpadī* has also been noted. There is yet another form of *kalahamsa* metre possessed of the structure: sa.ja.sa.sa.ga (13 syllables per quarter), a *sama-catuṣpadī vṛtta* defined by *Chandaḥkaustubha* (2.96) and *Chandomañjarī* (2.13.7), with the alternative name of *simhanāda*. The same is called *kuṭaja* by Hemacandra (op.cit.2.212), Jayakīrti (2.152) and Kedārabhaṭṭa (op.cit.3.10.13) and called *nandinī*, *navanandinī*, *bhramarī*, *sumanṅgalikā*, etc. elsewhere. This is not germane to the *kalahamsa prabandha* and need not be discussed further.

- 287A *Toṭaka* is an evolute of the twelve syllabled *jagati* metre and is thus defined by Kedārabhaṭṭa (op.cit.3.12). *Ambudhi* (=ocean) is a numerogram signifying the number four because according to Hindu mythology there are four oceans-of salt, milk, curd and sugarcane juice. The structure of this metre is UU-UU-UU-UU-. (cf. Bharata on *narkuṭa* varieties op.cit.32.273-292:351-355). It is a well known metre in sanskrit, defined consensually with four *sagaṇas* by Hemacandra (op.cit.2.162), Jayadeva (op.cit.6.33), Jayakīrti (op.cit.2.121), Piṅgala (op.cit.6.31), *Prākṛtapaiṅgala* (2.129), *Ratnamañjūṣā* (6.3) and *Virahāṅka* (op.cit.5.27, alternatively named *nandinī*, 3.20 and *bhramarāvali*, 4.61).
- 289b *pūrvavad*: as stated in the previous (viz.*kalahamsa*) *prabandha*.
- 290a *pūrvavat*: as before i.e. separately sung as in *kalahamsa*.
- 291b *tathā*: similar to *kalahamsa prabandha*.
- 308cd *kaiśikī-nāma bhāṣārāgaḥ*: According to (*Śaṅgīta*)*ratnākara* (4.170, 171:118) on which the CDP is based here (9.309 ab), *kaiśikī* is a *bhāṣā* derivative of *pañcama rāga*. This is Śārṅgadeva's view; he also records that *kaiśikī* is regarded as a *bhāṣāṅga* having the same *svaras* and performed on festive occasions.



309ab *gāndharva rāga*: *Rāga* comprehended in *gāndharva saṅgīta*, distinct from *gāna*, which is music composed and performed to cater to popular taste. SR(4.1:203) distinguishes both: '*gāndharvam gānam ityaśya bhedadvayam udīritam*' (*asya=gītasya*). Kallinātha interprets '*gāndharva*' as *mārga* and as comprehending *jāti*s, *grāmarāgas*, *bhāṣārāgas*, *vibhāṣārāgas* and *antarabhāṣās*: '*gāndharvam mārgaḥ, gānam tu deśīyavagantavyam*'. (op.cit. on SR. loc.cit.). He further explains '*tatra gāndharvam uktam*' (SR.4.4ab): *svaṛagata-rāga vivekyor jātyādyantarabhāṣāntam yad uktam tad gāndharvam ityarthah*'. *Gāndharva* is defined in SR(4.1-4) as flowing in a beginningless tradition, performed by *gandharvas*, giver of assured spiritual fruits (cf. Bharata, op.cit. 32.8, 9 and Abhinavagupta, *Abhinavabhārati* comm. on ibid. loc.cit.). For a detailed discussion of *gāndharva*, *mārga*, *gāna* and *deśī*, vide Sathyanarayana, R., *Bhāratiyaśaṅgītadalli Paribhāṣā-prayoga*:22-54).

Veṅkaṭamakhin has employed the term *gāndharva* only in an approximate sense here. He is indebted to Śārṅgadeva here secondarily and to Kallinātha primarily; while the latter uses *gāndharva* and *mārga* as synonyms, the former has not done so. He defines *mārga* as that which was discovered by Brahmā and other gods, performed before Śambhu by Bharata and other sages and as conferring without fail prosperity (here and hereafter) (SR.1.1.22,24 and Sathyanarayana, R., *Niḥśaṅkahṛdaya*, comm. ibid., loc.cit.). Thus, though *kaiśikī* is a *bhāṣārāga* (hence *gāndharva*) according to himself and hence decreed to be preserved and perpetuated immutably, yet usage had grown stronger than convention or decree during his own time; even *grāmarāgas* had begun to acquire *deśī* character (e.g. *kaiśikī*, a *bhāṣārāga* had become a *bhāṣāṅga rāga* according to some): '*prasiddhā grāmarāgādyāḥ kecid-deśīyapīritāḥ*' (SR.2.2.3ab.); '*kaiśikī..... bhāṣāṅgam kecid ūcīre*' (ibid. 2.2.170-171).

313cd *daṇḍakasya lakṣaṇam*: *Daṇḍaka* is an ancient metre in sanskrit, prākṛt and regional languages e.g. kannada and telugu; it has received extensive experimentation and practice. The name is used in two ways: (a) generic name to signify all *varṇasama catuṣpadī vṛttas* which have more than twenty-six syllables per quarter; in other words, *mālāvṛttas*. (b) name of a particular metre. It is of three kinds: *gadya-daṇḍaka*, *varṇa-daṇḍaka* and *mātrā-daṇḍaka*. Only (b) need be considered here.

*Gadya-daṇḍaka*, also called *gaṇadhā* is a prose passage composed of euphonious combination of *ragana* units and concludes as a *vṛtta-daṇḍaka*. There is a *samamātrā catuṣpadī* described in Ratnaśekhara's

*Chandaḥśekhara* (30) with thirty-two *mātrās* divided into eight *caturmātrā gaṇas*. *Prākṛtapaiṅgala* (1.179) describes another *sama-mātrā catuṣpadī* called *daṇḍakala* of thirty-two *mātrās* per foot with the syllabic distribution of four *caturmātrā gaṇas*, one six *mātrā gaṇa*, two *caturmātrā gaṇas* and a terminal *guru*.

The prototype of *varṇasama catuṣpadī daṇḍaka* is defined, probably for the first time as 'naurah' by Piṅgala (op.cit.7.37). This may be expressed as  $2n+xr$  where  $n$  is *nagaṇa*,  $r=ragaṇa$  (—○—) and  $x$  is a positive integer. Since *daṇḍaka* is a *mālāvṛtta* beyond twenty-six syllables per foot (*utkrīti*), the six *laghus* (l) of the two *nagaṇas* are integral to the character of *daṇḍaka*, 'r' may be readily inferred to have the minimum value of seven. This *daṇḍaka* i.e.  $2n+7r$  (=33 syllables) is taken as *prakṛti* (prototype) by most authorities on prosody and is called *caṇḍavṛṣṭiprayāta*, *suvarṇa*, *caṇḍa* or *caṇḍaprapāta*. It is this which is described by most authorities on music and prosody as *daṇḍaka*. All others are collectively designated as *pracita*. There is also a variety of *daṇḍaka* named *pracita* (*post*).

All forms of *varṇasama-daṇḍaka vṛtta* may be reduced to a simple structural formula:  $al+xr$  where  $l=laghu$ ,  $r=ragaṇa$  (—○—) and  $a, x$ =positive integers. As already mentioned, the values of these are  $a=6$  (2 *nagaṇas*) and  $x=7$  in the prototype, viz. *caṇḍavṛṣṭiprayā(-pā)ta*. Different *daṇḍakas* may be obtained in three ways: (i) different values of 'a' (ii) different values of 'x', and (iii) replacing 'r' partly or completely with other *gaṇas*.

- i. Even though in theory 'a' may assume any integral value, its most favoured value is '6'. Other, less common values are 3, 4, 5, and 7. Such *daṇḍakas* are respectively called *simha*, *abha*, *caṇḍa* and *vāta*.
- ii. By increasing 'r' progressively by one in the prototype *caṇḍa* ( $2n+7r$ ), upto 14 other common *daṇḍaka* forms are obtained; (total number of syllables is shown after hyphen): 1. *caṇḍavṛṣṭiprayāta*  $2n+7r-27$ ; 2. *arṇava*  $2n+8r-30$ ; 3. *arṇa*  $2n+9r-33$ ; 4. *vyāla*  $2n+10r-36$ ; 5. *jīmūta*  $2n+11r-39$ ; 6. *līlākara*  $2n+12r-42$ ; 7. *uddāma*  $2n+13r-45$ ; 8. *śaṅkha*  $2n+14r-48$ . These are described consensually by the prominent authorities such as Rāta, Māṇḍavya, Varāhamihira, Jayadeva, Jayakīrti, Kedārabhaṭṭa, Virahāṅka etc. The ancient authority Varāhamihira (*Bṛhatsaṃhitā*, 104.2-64 *passim*) gives two more in this class: *samudra*  $2n+15r-51$ ; *bhujāṅga*  $2n+16r-54$ . Nāgavarma II (*Chanda'mbudhi* 3.23) mentions three more viz. *recita*, *pracita* and *nacita* but textual opacity discourages decipherment. Nāgavarma declares that numerous *daṇḍaka* forms



result from continued increment in the number of *raṅgas* (x) upto 333 (loc.cit.).

- iii. Many *daṇḍaka* forms are derived by replacing some or all *raṅgas* with other *gaṇas*—mostly ya, ta or bha. Jagadekamalla (*Saṅgītacūdāmaṇi*, MS.copy, Sri Varalakshmi Academy, Mysore: 17-20) characterises many such forms: *mattamātaṅga*, *līlākara*, *śimhavikrīḍa*, *anaṅgaśekhara*, *puṣpamañjarī*, *kusumāstarāṇa*, *utsava*, *vilāsa*, *śimhavikrānta*, *mrgāṅka*, *bhujāṅgavilāsa*, *citramālā* and *citra*. He further adds that if *daṇḍaka* is sung or danced to a *tāla* which is appropriate to the *yati* and if the words accord with the *Śruti* (=Veda), one is redeemed of all blemishes (loc.cit.). I have reconstructed the dance for the unique *Lakṣmīṅśimhaprādurbbhāva daṇḍaka* of Śrīpādārāya and set it to *tāla* according to its *yati* as required by Jagadekamalla. Velaṅkar holds (Introduction to *Kavidarpaṇa*: xii, xiii) that “the *daṇḍaka* was originally a *tālavṛtta* sung to the accompaniment of a time keeping instrument or of a regular, rhythmic dance” e.g. as in the 5th Act of Bhavabhūti’s *Mālatīmādhava*. It was sung in *tāla* of 8 or 10 *mātrās* according the particular *akṣaragaṇa* contained four or five *mātrās* in it. This conjecture is plausible but there is no indication of this in the descriptions of *daṇḍaka* in musical treatises. Like Jagadekamalla, Jayakīrti (op.cit.ch.6) also classifies *daṇḍakas* under *gadya*, *mālā*, *gaṇa*, *mātrā*, *ubhayātmika*.

The following list of *daṇḍakas* is borrowed from Velaṅkar H.D. (Jayadāman,II:147,148). [Notation : l-laghu, g-guru, y-ya-gaṇa, bha-bha-gaṇa, ja-ja-gaṇa, r-ra-gaṇa, t-ta-gaṇa, sa-sa-gaṇa, d=any desired number; any-any gaṇa, H-Hemacandra, Hc-idhem;comm., S-Svayambhū, Jk-Jayakīrti, Jd-Jayadeva, K-Kedārabhaṭṭa, U-Utpaladeva, comm.on Varāhamihira’s *Bṛhatsaṃhitā*].

No.	Name	Structure	Syllables	Authority
1.	<i>anaṅgaśekhara</i>	(lg)d	2d	H.2.397,S.1.166
2.	<i>abda</i>	4 l+any	-	JK.6.33
3.	<i>aṇṇa</i>	6l+8r	30	H.2.388, Jd.7.33 JK 6.33, S.1.145, K3.108
4.	<i>aṇṇava</i>	6l+9r	33	H.2.388, Jd.7.33, Jk.6.33 S.1.145, K.3.108
5.	<i>aśokapuṣpamañjarī</i>	(gl)d	2d	H.2.398,S.1.168
6.	<i>utkalikā</i>	6l+any 5- <i>mātrā gaṇas</i>		H.2.401
7.	<i>uddāma</i>	6l+13r	45	H.2.388,S.1.145,K.3.108
8.	<i>kaṇkelli</i>	ng+13r	45	H.2.390
9.	<i>kāmabāṇa</i>	d-t+gg	3d+2	H.2.399,S.1.176



10.	<i>kusumāstarāṇa</i>	d-s	3d	H.2.395,S.1.170
11.	<i>keli</i>	ng+12r	38	H.2.390
12.	<i>caṇḍa</i>	5l+any		Jk.6.33
13.	<i>caṇḍakāla/caṇḍapāla</i>	5l+d-r	5+3d	H.2.391,S.1.155
14.	<i>caṇḍavega</i>	6l+d-y	6+3d	S. 1.162
15.	<i>jīmūta</i>	6l+11r	39	H.2.388,Jd.7.33,Jk. 6.33,S.1.145,K.3.108
16.	<i>dambholi</i>	ng+9r	29	H.2.390
17.	<i>pannaga</i>	ng+8r	26	H.2.390
18.	<i>pracīta</i>	6l+7y	27	H.2.389,Jd.7.34,Jk.6.33 K.3.109
19.	<i>bhujāṅga</i>	6l+16r	54	Hc.2.388
20.	<i>bhujāṅgavilāsa</i>	d-bha+gg	3d+2	H.2.410,S.1.172
21.	<i>mattamātaṅga</i>	d-r	3d	H.2.394,S.1.164
22.	<i>mālatī</i>	ng+11r	35	H.2.390
23.	<i>meghamālā</i>	6l+3g+d-y	9+3d	H.2.393,S.1.160
24.	<i>līlākara</i>	6l+12r	42	H.2.388,Jd.7.33,Jk.6.33, S.1.145,K.3.108
25.	<i>līlāvilāsa</i>	ng+14r	44	H.2.390
26.	<i>varṇaka</i>	6l+7bha+gg	29	Utpala 5.62
27.	<i>vāta</i>	7l+any	-	Jk.6.33
28.	<i>vyāla</i>	6l+10r	39	H.2.388,Jd.7.33,Jk.6.33 S.1.145,K.3.108
29.	<i>śaṅkha</i>	6l+14r	48	H.2.388,J.7.33,Jk.6.33, S.1.145 K.3.108
30.	<i>samudra</i>	6l+15r	51	Hc.2.388;Utpala:6l+4rj +rlg
31.	<i>śimha</i>	3l+any	—	Jk.6.33
32.	<i>śimhavikrīḍa</i>	5l+d-y	—	H.2.396,S.1.174
33.	<i>belāvalī</i>	ng+10r	—	H.2.390

Only the prototype *daṇḍaka* viz. *caṇḍavṛṣṭiprayā (pā)ta* is defined as *daṇḍaka prabandha* in the more important treatises on music e.g. Bharata (op.cit.15.153,154:281 collative sources la, ṭha, ḍa), Jānāśrayī *Chandoviciti*, Halāyudhabhaṭṭa (op.cit. on Piṅgala, 7.37); this is borrowed by Kallināthā (op.cit. on SR.4.281:321) and secondarily by Veṅkaṭamakhin CDP.9.314A; Nāgavarma (op.cit.3.22:58). Someśvara III (op.cit.4.16 250-253:27,28; definition implies a *gaṇadhā daṇḍaka* described above?).

gaṇa	na-1	na-2	ra-1	ra-2	ra-3	ra-4	ra-5	ra-6	ra-7
structure	UUU	U U U	- U -	- U -	- U -	- U -	- U -	- U -	- U -
1.	i ha hi	bha va ti	daṇ ḍa kā	raṇ ya de	śe sthi tiḥ	puṇ ya bhā	jām mu nī	nām ma no	hā ri ṇi
2.	tri da śa	vi ja ya	vīr ya dṛp	yad da śag	rī va lak	ṣmā vi rā	me ṇa rā	me ṇa sam	se vi te
3.	ja na ka	ya ja na	bhū mi sam	bhū ta sī	man ti nī	sī ma sī	tā pa das	par śa pū	tāś ra ye
4.	bhu va na	na mi ta	pā da pam	pā bhi dhā	nām bi kā	tīr tha yā	trā ga tā	ne ka sid	dhā ku le

314A This stanza from Halāyudhabhaṭṭa (loc.cit.) illustrates the definition as follows :

314A-b *tridaśa*----*saṁsevite* : the purport is that Rāma who destroyed Rāvaṇa once frequented this *daṇḍaka* forest.

314A-c *Janaka*----*sambhūta* : Sītā means furrow; Janaka, Sītā's foster father, says that Sītā is so named because he found her in a furrow while he was purifying a plot of land with a plough preparatory to the performance of a *yajña* (*Rāmāyaṇa*, 1.66.13,14).

314A-d *pampā* : A lake near the Rṣyamūka hill eight miles from Anegundi in Bellary district in Karnataka. Hanūmān met Rāma and Lakṣmaṇa here and took them to Sugrīva to develop friendship (*Rāmāyaṇa*, 3.75, *Mahābhārata Vanaparvan*, 82.162; 281.1). Also, a namesake river originating in this lake and joining the Tuṅgabhadra river (*Rāmāyaṇa*, 3.6, *Mahābhārata, Vanaparvan*, 280.44).

314A-d *Siddhas* are semidivine beings of great purity and perfection. They dwell according to the *Purāṇas* in the region between the earth and sky and are said to number 88,000. They have attained to several *siddhis* (supernatural faculty) and are hence so called. Following are some of the *siddhis* : 1. *aṇimā*, acquiring subtle or atomic body 2. *garimā*, becoming heavy 3. *laghimā*, becoming light 4. *mahimā*, assuming huge form 5. *prāpti*, obtaining impossible things 6. *prākāmya* making scant objects abundant 7. *īśitva*, wielding universal influence 8. *vaśitva*, sensory control and 9. *kāmāvasāyitva*, assuming any desired form (Amarasirṇha, *Nāmaliṅgānuśāsanam*, 1.1.41, 42). According to the *Viṣṇupurāṇa* (1.6) *siddhis* are 1. *mīthunotpatti*, enjoying sexual experience without a corporeal partner 2. *rasollāsa* enjoying spiritual bliss resulting from the showers of *amṛta* (ambrosia) in the head from the moon at the crown 3. *sakṛdvṛṣṭimaya*, causing profusion and proliferation in plant life with a single shower of rain 4. *grhāvṛkṣātmaka*, creating any desired edifice out of void anywhere at will 5. *saṅkalpa*, fulfilment of desire by mere willing 6. *kalpāvṛkṣātmaka*, booning away to people delights which are superior to those of paradise 7. *prakāma vṛṣṭi*, causing heavy rains at will 8. *akṛṣṭapacyu* growing corn without tilling and sowing ; some other *siddhis* according to the same source (1.5) are *ūha śabda*, *adhyayana*, *moda*, *pramudita*, *modamāna*, *subṛt-prārthitārtha* and *dāna*. The *Bhāgavatapurāṇam* lists the following *siddhis* (11.15.6) *anūrmimattva*, *dūraśravaṇa*, *dūradarśitva*, *kāmarūpatva*, *parakāyapraveśatva*, *svacchanda mṛtyutva*, *saṅkalpa siddhi* and irrefutable command. *Siddhis* are said to be acquired by three means: *sattvaśuddhi*, *yoga* and *jñānaprāpti*.



- 314A-d *Siddhākūle* is suggestive of *Siddhāśrama*, a hermitage situated between the *Malada* and *Karūṣa* countries; Aditi, Kaśyapa, Vāmana and others attained to *siddhis* by performing *tapasyā* here; hence the name; Viśvāmitra performed his meditation at this hermitage. Rāma destroyed the demons Mārīca and Subāhu here (*Rāmāyaṇa*, 1.29).
- 323c *māna*: lit. measure; extent of a *tāla* cycle; here, tempo.
- 342d *matṭha-tāla* is different from the namesake *tāla* described in SR (5.276d-277ab, p.147) and in other treatises. The use of *matṭha-tāla* here is contrary to Veṅkaṭamakhin's own statement (CDP.3.111cd-113ab) that this and other *sūlādi tālas* are exclusively used in *sālagasūda gītas*.
- 358ab *madhura*.....*yojayet*: So, among these six words *madhura* is applied to words 1, 2; *sāndra* to 3, 4 and *kānta* to 5, 6.
- 378d *dīpta*: There seems to be some justification for Veṅkaṭamakhin to interpret this word as '*paripūrṭiḥ*'. Śārṅgadeva simply says (op.cit.4.50a,p.222) '*dīptastu dīptanādaḥ syāt*'. Kallinātha explains it thus (op.cit. on ibid.loc.cit.) : '*dīptanādaḥ: tārasvaratvapūrṇasvaratvāc cetyarthaḥ*'. The particle 'ca' here has copulative, not expletive or disjunctive force. The primary sense of the term '*dīpta*' is '*tārasvaratva*' and to this high note is added fullness (*pūrṇasvaratva*) by contextual requirement. Veṅkaṭamakhin has adopted here only the auxiliary sense, not with- standing its exclusion in lexical usage.
- 384b *Cakravāla* does not mean *cakravāla prabandha* here but a *śabdālaṃkāra* (euphonic figure of speech) which is employed in the words of the *elā*. CDP is indebted to Kallinātha and not to SR; for the latter defines *agrāmya prāṇa* merely as '*agrāmyo'kṣaranādānām āvṛtṭyā samudāhṛtaḥ*' (4.50 cd) but Kallinātha expands it with (op.cit.on SR.loc.cit. p. 222):

*'tatrākṣarāṇām āvṛttis-tāvat gīte vakyāvayaveṣu padeṣu yānyakṣarāṇi teṣām madhye pūrvapūrvapadāntimayoḥ dvayordvayos trayāṇām cakravālarīṭyā uttarapadādīmatvenoccāraṇam / evam tattadakṣa- ragatānām eva svarānām uccāraṇam nādānām āvṛtṭiḥ //*

As mentioned above *cakravāla* is a figure of speech which relates to pleasing sound structure; it is a variety of *yamakālaṃkāra* called *muktapadagrasta* (lit. taking up again the liberated i.e. just concluded word). *Ālaṃkārikas* have defined numerous varieties of *yamaka*: *ādi*, *madhyānta*, *padābhyāsa*, *yamakāvalī*, *samastapadā* (Bhāmaha, *Kāvya- ālaṃkāra*, 2.9-20); Daṇḍin (*Kāvyaadarśa*, 3.1-77) and Vāmana (*Kāvyaālaṃkārasūtravṛtti* 4.1.-4) *et al* describe *yamaka* but Bharatamuni (*Nāṭyaśāstram*, 16.59-86) is comprehensive : *pādānta*, *kāñcī*, *samudga*,

*vikrānta, cakravāla, saṁdaṣṭa, pādādi, āmreḍita, caturvyasita* and *mālā*. These ten are *nāṭakāśraya-yamakas*. He defines the *cakravāla* thus (op. cit. 16.72:328):

*pūrvasyāntena pādsya parasyādir yadā samah /  
cakravac cakravālam tad vijñeyam nāmato yathā //*

and follows up with an excellent illustration (op.cit.16.74 : 329)

*śailās tathā śatrubhir ābatābatā batāśca bhūyas tvaṇu paṅkhagaiḥ  
khagaiḥ /*

*khagaiś ca sarvair yudhi sañcitāñcitāś cirādbhirūḍho nibatās  
talaistalaiḥ //*

Thus *cakravāla* consists of repetition of the last two or three syllables of the just previous word progressively.

Veṅkaṭamakhin includes *cakravāla* (*cakravāka*!) as a member of the *tārāvalī* class (CDP 9.63a). But its description is lost by lacuna. Śārṅgadeva defines *cakravāla* (SR.4.219 cd-220 cd) merely as a song form in which a cluster of end syllables of just previous words recur progressively at the beginning of the just succeeding word. He mentions two varieties viz. *gadya-cakravāla* and *padya-cakravāla*. Kallinātha (op.cit.on SR.loc.cit:286) adds that such recurrence should necessarily take place in *udgrāha* and *dhruva*, but is optional in *ābhoga*, according to tradition. It consists of three *dhātus* and three *aṅgas*, it is *niryukta* and is of *tārāvalī* class.

385 *sukumāra*. Definition of this *prāṇa* is lost by lacuna. Veṅkaṭamakhin draws upon Śārṅgadeva in general and Kallinātha in particular here, so that *sukumāra* may be defined from them. Thus SR(4.51.p.23); '*varṇanāda-mūrchanā-komalatvataḥ*'. Kallinātha explains this (op.cit. on ibid.loc.cit.) '*sukumāra ityādi; varṇanādamūrchanākomalatvata iti; varṇānām akṣarāṇām (,) nādānām svarāṇām (,) mūrchanānām tānānām; mūrchanā-vikārarūpatvād upacāreṇa tathā vyapadeśaḥ; eteṣām varṇādīnām komalatvataḥ, sukumāra ityarthah, ayam vāsavākhye madhyalayayukte dhruvakhaṇḍasya dvitīyapade yojanīyah*' /

Thus *sukumāra prāṇa* consists of softness (tenderness) in the (choice and) use of word syllables, the *svaras* to which they are set and of the melodic lines in which they are employed. This is to be applied to the second word, designated '*vāsava*' in the *dhruva* segment and rendered in the middle tempo.

396c *guru*. A syllable is *guru* if (i) it combines with the *bindu* (the consonant 'ṁ') (ii) it combines with *visarga* (iii) it is combined with a consonant, (iv) it is a *laghu* followed by a doubled consonant or a compound



consonant (v) it is a *laghu* at the end of a verse foot (vi) it is inflected with a long vowel (vii) it is inflected with a prolated vowel (*pluta*). (Piṅgala, op.cit.1.4; Jayakīrti, op.cit.1.4; Kedārabhaṭṭa op.cit.1.9, Gaṅgādāsa, *Chandomaṇjarī* 1.11, *Chandaḥkaustubha*, *passim*).

396d *Laghu* is a short syllable of one *mātrā*: (i) short vowels a,i (ii) short syllables ka, ki, ke etc. (iii) doubled consonants inflected with a short vowel; kha, khi, khu, etc. (iv) compound syllables inflected with short vowels; kra, kri, kru, *kṣma*, *kṣmi*, *kṣmu* etc. Exceptional instances may be noted in CDP.

401a *Jihvāmūliya* is a sibilant of the ka-*varga*, a *quasi-visarga* originating at the root of the tongue. *Visarga* is modified into *jihvāmūliya* when it is followed by k or kh; it is also called *jihvaya*.

401b *Upadhmānīya* is a phonetic element into which a *visarga* is modified when it is followed by p or ph and is thus a sibilant of the labial class. *Visarga* means the letting out of breath out of the mouth; it is modified in pronunciation by being coloured by labial utterance, which cannot be independently made. So the utterance is called '*upadhmānīya*' (similar to the sound blown from the mouth).

402a This illustration is found in *Vṛttaratnākara* (1.10 addendum) and is copied by later authorities. Śrīnātha (*Dhīśodhinī*, comm. ibid. op. cit. loc. cit.) points out that the status of *laghu* accrues exceptionally to 'ri' in this illustration (402 A-c) and that ni (402A-b) and 'ti' (402 A-d), terminal syllables acquire the status of *guru*.

404 SR(4.56,p.224) is more in accord with textual tradition in *apabhrāmṣa* : 'ē'

*o im him padānte vā prākṛte laghavo matāḥ /  
padamadhye'pyapabhrāmṣe hum be ū ē imityamī //*

420a *Varga* is the name given to different classes of consonants which are headed by an unaspirate surd. There are eight such classes in sanskrit alphabet: ka-*varga* (gutturals), ca-*varga* (palatals), ṭa-*varga* (linguals), ta-*varga* (dentals), pa-*varga* (labials), y r l v (semivowels or *antasthas*) ś ṣ s h (sonant aspirant) (*ūṣmans*).

425c-433d *Mātrā gaṇas* may be further elucidated as follows: *mātrā gaṇas* cha, pa, ca, da, ta, *kāma*, *rati* and *bāṇa* are determined purely by moric quantity and are ascribed to the ancient authority Arjuna. Of these, the *kāma*, *bāṇa* and *rati gaṇas* are derived from syllabic *gaṇas* also. These are flexible in terms of moric and syllabic quantities and give a fairly wide latitude to the poet. These are products of *prastāra* (tabulatory scheme of permutation) of vedic metrical prototypes. The names and compositions of these *prastāras* are mentioned in the major



authorities. These are compiled below from Velaṅkar (Jayadāman, pp.117,118). (Besides the notation used above (:397), G=Gaṅgādāsa *Chandomañjari*, PP=*Prākṛtapaiṅgala*).

I. *Ratigaṇas* are derived by the permutation of the vedic metrical prototype called *atyuktā* which has two syllables per foot.

- i. gg - *kāma* (PP.2.3), *nau* (Virahāṅka,5.2), *padma* (JK.2.4, H2.7), *strī* (K.3.2)
- ii. gl: *jatru* (Jk.2.6), *duḥkha* (H.2.9), *sāra* (PP.2.9)
- iii. lg: *mabī* (PP.2.8), *sukha* (H.2.10, Jk.2.5)
- iv. ll: *puṣpa* (H.2.8), *madhu* (PP.2.5), *vali* (Jk.2.7)

II. *Kāmagaṇas* are derived by permutation of the vedic metrical prototype called *madhyā* which has three syllables per foot and yields the following varieties:

- i. ggg (*ma-gaṇa*): *tālī* (PP.2.11), *nārī* (H.2.11; Virahāṅka 5.3, K.3.3), *śyāmāṅgī* (Jk.2.8).
- ii. lgg (*ya-gaṇa*): *keśā* (H.2.12, K.3.41), *dhūḥ* (H.2.12), *dhṛti* (Bharata, 32.52), *vana* (Jk.2.9), *śaśī* (PP.2.15)
- iii. glg (*ra-gaṇa*): *taḍit* (Bharata, 32.50), *priya* (PP.2.13), *mṛgī* (H.2.13, K.3.4), *sudhī* (Jk.2.10)
- iv. llg (*sa-gaṇa*): *pravara* (Jk.2.11), *madana* (H.2.14), *rajanī* (Bharata, 32.54), *ramaṇa* (PP.2.17).
- v. ggl (*ta-gaṇa*) *pāñcāla* (PP.2.19), *senā* (Jk.2.12)
- vi. lgl (*ja-gaṇa*) *mṛgendra* (PP.2.21), *suvasu* (Jk.2.13)
- vii. gll (*bha-gaṇa*) *mandara* (PP.2.23), *br̥dya* (Jk.2.14)
- viii. llg (*na-gaṇa*) *kamala* (PP.2.25), *dyk* (Jk.2.15)

III. *Bāṇagaṇas* are derived by permutation of the vedic prosodial prototype called *pratiṣṭhā* which has four syllables per foot and yields the following sixteen varieties:

- i. lglg (*ja-gaṇa+g*): *jayā* (Bharata, 32.61, Jk.2.21), *nagānitā* (*nagaṇikā*) (PP.2.31), *lakṣmī* (k.3.5.1), *vilāsinī* (H.2.17)
- ii. lgll (*ja-gaṇa+l*): *japā* (Jk.2.29)
- iii. gglg (*ta-gaṇa+g*): *tārā* (Jk.2.20), *somapriyā* (H.2.22)
- iv. ggll (*ta-gaṇa+l*) *trapu* (Jk. 2.28)
- v. llg (*na-gaṇa+g*): *madhu* (Jk.2.23), *mṛgavadhū* (H.2.19, Virahāṅka 5.4), *satī* (G.2.4.2)
- vi. llg (*na-gaṇa+l*): *dayī* (Jk.2.31)
- vii. gllg (*bha-gaṇa+g*): *lalitā* (H.2.16), *sumukhī* (H.2.16, Jk.2.22, k.3.5.2)
- viii. glll (*bha-gaṇa+l*): *jatu* (Jk.2.30)
- ix. gggg (*ma-gaṇa+g*): *kanyā* (H.2.15, K.3.5), *gītī* (Jk.2.16), *tīrṇā* (PP.2.27)

- x. gggl (*ma-gaṇa*+l): *vallī* (Jk.2.24)  
 xi. lggg (*ya-gaṇa*+g): *vṛdā* (H.2.20, K.3.5.3), *vṛddhi* (Jk.2.17)  
 xii. lggl (*ya-gaṇa*+l): *sadma* (Jk.2.25)  
 xiii. glgg (*ra-gaṇa*+g): *ṛddhi* (Jk.2.18), *puṣpa* (Bharata 32.57),  
*saṃṛddhi* (H.2.18, K.3.5.4)  
 xiv. glgl (*ra-gaṇa*+l): *dhārī* (PP.2.29), *vartma* (Jk.2.26)  
 xv. llgg (*sa-gaṇa*+g): *bhramarī* (Bharata, 32.59), *sumati* (H.2.21,  
 Jk.2.19, K.3.5.5)  
 xvi. llgl (*sa-gaṇa*+l): *kadalī* (Jk.2.27)

*Cba-gaṇa* has six *mātrās* which may be permuted into the varieties  
 ggg, ggll, lggl, gllg, glgl, llgg, glll, lgll, llgl, llgl, llll

*Pa-gaṇa* has five *mātrās* which may be permuted into the varieties  
 ggl, glll, lgll, llgl, llgl, llll

*Ca-gaṇa* has four *mātrās* which may be permuted into the varieties  
 llg, lgl, llg, lll

*Ta-gaṇa* has three *mātrās* which may be permuted into gl, lg, lll.

*Da-gaṇa* has two *mātrās* which may be permuted into g, ll

- 438ab *icchayaiva*: Veṅkaṭamakḥin is involved in a methodological fallacy.  
 He limits *gaṇa* prescription to *nādāvatī elā* at first, but later extends  
 it to other varieties of *elā* also. Śārngadeva avoids repetition through  
 a general prescription in *gaṇa* allocation for all *elās* at the beginning.  
 457 *karnāṭa*: this included, when CDP was composed, the present Karnāṭaka  
 State, some parts of Andhra, Maharashtra and Tamilnadu.

*Lāṭa*: provinces of Khandesh and some parts of Gujarat

*Gauḍa*: province extending from Central Bengal to the borders of  
 Orissa

*Āndhra*: roughly, present Andhra Pradesh

*Draviḍa*: roughly, present Tamilnadu

- 466d It is possessed of four *dhātus* if the twelfth word is made *melāpaka*;  
 if not, it is possessed of three *dhātus*.  
 473c *ragaṇa maṭṭha*: vide Critical and Explanatory Notes, CDP.3.112ab: 363  
 479c *punaḥ*: Each of *vṛttabandhinī*, *yugminī* and *vṛttamālā* have three sub-  
 varieties again.  
 480 *Dheṅkī prabandha* has thirty varieties which may be designated as  
 follows:

1.	<i>dheṅkī</i>	<i>muktāvalī</i>	—	<i>saṃālāṃkṛti</i>
2.	<i>dheṅkī</i>	<i>muktāvalī</i>	—	<i>viṣaṃālāṃkṛti</i>
3.	<i>dheṅkī</i>	<i>muktāvalī</i>	—	<i>citrālāṃkṛti</i>
4.	<i>dheṅkī</i>	<i>vṛttabandhinī</i>	<i>varṇikā</i>	<i>saṃālāṃkṛti</i>
5.	<i>dheṅkī</i>	<i>vṛttabandhinī</i>	<i>varṇikā</i>	<i>viṣaṃālāṃkṛti</i>

6.	<i>ḍheṅkī</i>	<i>ṛṭṭabandhinī</i>	<i>varṇikā</i>	<i>citrālaṁkṛti</i>
7.	<i>ḍheṅkī</i>	<i>ṛṭṭabandhinī</i>	<i>gaṇikā</i>	<i>samālaṁkṛti</i>
8.	<i>ḍheṅkī</i>	<i>ṛṭṭabandhinī</i>	<i>gaṇikā</i>	<i>viṣamālaṁkṛti</i>
9.	<i>ḍheṅkī</i>	<i>ṛṭṭabandhinī</i>	<i>gaṇikā</i>	<i>citrālaṁkṛti</i>
10.	<i>ḍheṅkī</i>	<i>ṛṭṭabandhinī</i>	<i>mātrikā</i>	<i>samālaṁkṛti</i>
11.	<i>ḍheṅkī</i>	<i>ṛṭṭabandhinī</i>	<i>mātrikā</i>	<i>viṣamālaṁkṛti</i>
12.	<i>ḍheṅkī</i>	<i>ṛṭṭabandhinī</i>	<i>mātrikā</i>	<i>citrālaṁkṛti</i>
13.	<i>ḍheṅkī</i>	<i>yugminī</i>	<i>varṇikā</i>	<i>samālaṁkṛti</i>
14.	<i>ḍheṅkī</i>	<i>yugminī</i>	<i>varṇikā</i>	<i>viṣamālaṁkṛti</i>
15.	<i>ḍheṅkī</i>	<i>yugminī</i>	<i>varṇikā</i>	<i>citrālaṁkṛti</i>
16.	<i>ḍheṅkī</i>	<i>yugminī</i>	<i>gaṇikā</i>	<i>samālaṁkṛti</i>
17.	<i>ḍheṅkī</i>	<i>yugminī</i>	<i>gaṇikā</i>	<i>viṣamālaṁkṛti</i>
18.	<i>ḍheṅkī</i>	<i>yugminī</i>	<i>gaṇikā</i>	<i>citrālaṁkṛti</i>
19.	<i>ḍheṅkī</i>	<i>yugminī</i>	<i>mātrikā</i>	<i>samālaṁkṛti</i>
20.	<i>ḍheṅkī</i>	<i>yugminī</i>	<i>mātrikā</i>	<i>viṣamālaṁkṛti</i>
21.	<i>ḍheṅkī</i>	<i>yugminī</i>	<i>mātrikā</i>	<i>citrālaṁkṛti</i>
22.	<i>ḍheṅkī</i>	<i>ṛṭṭamālā</i>	<i>varṇikā</i>	<i>samālaṁkṛti</i>
23.	<i>ḍheṅkī</i>	<i>ṛṭṭamālā</i>	<i>varṇikā</i>	<i>viṣamālaṁkṛti</i>
24.	<i>ḍheṅkī</i>	<i>ṛṭṭamālā</i>	<i>varṇikā</i>	<i>citrālaṁkṛti</i>
25.	<i>ḍheṅkī</i>	<i>ṛṭṭamālā</i>	<i>gaṇikā</i>	<i>samālaṁkṛti</i>
26.	<i>ḍheṅkī</i>	<i>ṛṭṭamālā</i>	<i>gaṇikā</i>	<i>viṣamālaṁkṛti</i>
27.	<i>ḍheṅkī</i>	<i>ṛṭṭamālā</i>	<i>gaṇikā</i>	<i>citrālaṁkṛti</i>
28.	<i>ḍheṅkī</i>	<i>ṛṭṭamālā</i>	<i>mātrikā</i>	<i>samālaṁkṛti</i>
29.	<i>ḍheṅkī</i>	<i>ṛṭṭamālā</i>	<i>mātrikā</i>	<i>viṣamālaṁkṛti</i>
30.	<i>ḍheṅkī</i>	<i>ṛṭṭamālā</i>	<i>mātrikā</i>	<i>citrālaṁkṛti</i>

481d Exemplar breaks off abruptly here.

### Colophon to every Chapter Descriptive notes on Yajña

The 17th century A.D. was witness to a rigorous and extensive practice of vedic religion in South India in general and in Tamiḷnadu (esp. Tanjore) in particular. Numerous instances of *yajña*-performers are available in the Tamiḷnadu of this period. Perhaps the foremost among them are Govinda dīkṣita (GD) and his sons. It is noteworthy that GD was universally acclaimed as '*advaitavidyācārya*' - and *advaita darśana* emphasizes *jñāna* rather than *karma* -, yet, he, his sons and descendants performed the foremost and the most elaborate *yajñas* prescribed in the Śruti. So, they were all '*dīkṣita*' in the true sense of the word, and were, moreover, '*sāgnicitya*' and '*āpta*'. GD performed *sarvatomukha*, *atirātra* and *vājapeya*; YD, the *āptoryāma* and *sarvakratu*, and VM himself, the *vājapeya* and others. Their descendants and disciples also had distinguished themselves by the performance of several important and elaborate vedic sacrifices.



*Yajña* exerted a determining and dominating influence on the lives and personalities of GD, YD and VM. Therefore on acquaintance with the *yajñas* performed by them, however brief and cursory, is helpful in understanding and appreciating these personalities in a larger perspective. Hence brief descriptive notes are adduced here, garnered eclectically from the following original Śrauta sources, prefaced with the abbreviations used here. Numbers in brackets are used to document these sources in terms of progressive division of the respective text such as *adhyāya*, *kāṇḍa*, *brāhmaṇa*, *prapāṭhaka*, *anuvāka*, *kaṇḍikā* etc.

- AB: *Aitareya Brāhmaṇa*  
 ApSS: *Āpastamba Śrautasūtra*  
 AsSS: *Āśvalāyana Śrautasūtra*  
 BSS: *Baudhāyana Śrautasūtra*  
 JSS: *Jaiminīya Śrautasūtra*  
 KSS: *Kātyāyana Śrautasūtra*  
 LSS: *Lātyāyana Śrautasūtra*  
 PB: *Pañcaviṃśa Brāhmaṇa*  
 RV: *Ṛgveda Saṁhitā*  
 SPB: *Śatapatha Brāhmaṇa (Mādhyamīdina and Kāṇva)*  
 SSS: *Satyāśāḍha-hiraṇya Śrautasūtra*  
 SkSS: *Śāṅkhāyana Śrautasūtra*  
 TA: *Taittirīya Āraṇyaka*  
 TdB: *Tāṇḍya Brāhmaṇa*  
 TtB: *Taittirīya Brāhmaṇa*  
 TS: *Taittirīya Saṁhitā*  
 VS: *Vājasaneyī Saṁhitā*

The following excellent secondary sources are also consulted:

- Kane, P.V.: *History of Dharma-śāstra* (II,2:1135-1140)  
 Shivaganeshamurthy, R.S.: *A Study of the Important Brāhmaṇas* (2:28-72)  
 Kashikar, G (comp.): *Śrautakośa*, Vols. I, II (Vaidika Samshodhana Mandala, Poona)  
 Chinnaswami Sastry, A: *Yajña-tattva-prakāśa*  
 Datta, B.N.: *Dialectics of Hindu Ritualism*  
 Madhusudana Sharma: *Yajña-sarasvatī*  
 Potdar, K.R.: *Sacrifice in the Ṛgveda*  
 Max Mueller: *Sacred Books of the East* (Vol.41)  
 Dharmadhikari, T.N.: *Personal Communication*.

### 1. Dīkṣā

The word 'dīkṣita' (avowed) is derived from 'dīkṣā' (vow) which means initiation, preparation or consecration for a religious ceremony (<'dīkṣ' an

*ātmanepadi* verbal root of the *bhvādi gaṇa*)- especially the *Somayāga* in this context- and is found symbolised or deified as the consort of Soma in the *Rgveda* and as of Rudra or Vāmadeva in the *Purāṇas*. A *brāhmaṇa*, *kṣatriya* or *vaiśya* intending to perform any *yajña* must receive a *saṃskāra* of competency through a ritual called *dīkṣaṇīya iṣṭi* at the end of which he receives a three-strand girdle round his waist and a staff of *udumbara* or other sacrificial tree, as high as his mouth, as insignia of *dīkṣā*. Only then he may perform *yajña*, and becomes *dīkṣita* (JSS.5.3..29-31). This is symbolic of rebirth (AB.34.22) which elevates him, along with his wife, to the eligibility of offering oblations to the gods. It also symbolises total surrender to the gods (SPB.3.3.4.21). It symbolises the entire universe as receiving the sacrament besides the performer (TtB.3.7.7.7-8).

The *dīkṣaṇīya iṣṭi* is preceded by *deva yajana*: After implanting the *gārba patya* and *āhavanīya* fires in his own home by attrition of *araṇis* (TS.1.5.2:VS.3.14) the *Yajamāna* (Y, performer) and his wife (P) enter the *devayajana* of the *yajñasālā* pavilion (*prāgvaṃśa*) with 13 *sambhāras* (materials of worship) each, surrounded by the priests. A platform (*vedī*) is prepared, the fires are established and offerings of ghee are made with suitable *sambhāra mantra* formulas (TA 3.8) and *saptabotṛ* (TA 3.5) *mantras*. An *ābuti* is made to the sacrificial post, *yūpa*. In a tent outside the pavilion the head, face, armpits of Y are shaved and fingernails and toenails are pared. He brushes his teeth, bathes and receives a silken garment to wear and performs *ācamana* (sacramental sipping of water). He does all this under the supervision of the chief priest, *adhvaryu*. All this is done for P also (except shaving), overseen by the *adhvaryu*'s assistant, *pratiprasthātā*. Both Y and P smear their bodies with ghee and apply collyrium to the eyes with a blade of *darbha* grass and are purified by smearing of ghee with bunches of *darbha* by the *adhvaryu* and *pratiprasthātā* respectively.

Then Y and P are seated on antelope skin in the pavilion and perform the *dīkṣaṇīya iṣṭi*. Y now offers six *audgrahaṇa ābutis* (also called *dīkṣitābutis*), with *ājya* (clarified butter), the sixth of which consisting of 12 ladlings from *sruva* into *sruca*, is called *pūrṇābuti* (KSS.7.3.16). Eleven cakes prepared on separate potsherds (*kapāla*) or boiled rice and ghee are offered to Agni and Viṣṇu, and by some, an additional twelfth cake of boiled rice and ghee, to Aditi. The *iṣṭi* is concluded with *patnī saṃyāja* i.e. four *ājya* oblations offered to Soma, *Tvaṣṭri*, the wives of gods and to Agni-grhapati to the recitation of appropriate *mantras*.

Certain rules have to be observed by Y during the *dīkṣaṇīya iṣṭi*: He sits to the south of the *āhavanīya* fire on a black antelope hide spread such that the neckside is to the east and hairy-side uppermost. He touches the black and white spots, or the line that joins them while sitting with his right knee bent



and creeps on to the western side of the hide without touching it with his feet (KSS.7.3.23). He wears, beside the silk garment given by the *adhvaryu*, another to cover his right shoulder and ties a piece of cloth round his head. He ties a girdle of three strands made of hemp and *muñja* grass around his waist over the nether garment. He ties a horn of a black antelope, about a span long, to the hem of his lower garment or the corner of his upper garment and draws with it a line west to east on the *vedi* after touching his forehead about the right eyebrow with it, and if there is a need to scratch any part of his body during the ritual, he does so with it to the accompaniment of a *mantra*, recited only once (JSS.11.4.48,49). He is given a staff (described above) by the *adhvaryu*, raises it and keeps it on his right shoulder. All these repeated by the *pratiprasthātā* to P, but without *mantras*. She wears the *yoktra* girt, however, around her upper garment and covers her head with a net or fillet (JSS.12.1.17). She is given a span-long piece of the same sacrificial tree to scratch her body with if she itches during the *iṣṭi*. Y and the *adhvaryu* together recite long passages containing the word *dīkṣā* very many times (ApSS.10.10, 6; 10.11.1). He is made to repeat the *sambhāra yajña mantras* given in TA (3.8). Then Y closes both hands gradually into fists. While he now observes silence, the *pratiprasthātā* or other priest first inaudibly and then loudly, to the gods that this Y, son of X and X' (his wife), grandson of Z and Z' great grandson of W and W' has now undergone *dīkṣā*. Y is always referred here as *brāhmaṇa* even if he is actually a *kṣatriya* or *vaiśya*, because he is now reborn and has acquired enough spiritual merit to be so considered. Because of the rebirth, Y is declared by SPB(3.3.3.12) to be an embryo.

Both Y and P must subsist on milk (of two cows or one) during the *dīkṣā* ceremony but some authorities allow rice or barley cooked in milk, cooked in separate pots in the *gārhapatya* and *dakṣiṇā* fires respectively, if they are *brāhmaṇa*: if *kṣatriya*, they can partake gruel and milk; if *vaiśya*, curd rice : all may eat fruit or curds or ghee if milk is inadequate. Food must be taken only at midday and midnight, from a non-earthenware pot and copper pot respectively. They should not be seen by any one while taking food (ApSS.10.16; KSS.7.4.19-34).

Y must not sleep on the night before *dīkṣā* (JSS.12.1.17), and if the *dīkṣā* is for *soma yāga*, also the night when the *soma* creeper is purchased and the night before it is pressed. He should not speak to women or *śūdras* and if absolutely necessary, may convey messages to the latter through a non-*śūdra*. He may speak to or bless others but never bow to even his *ācārya*, king or elders. He should not allow anyone to see his teeth. As far as possible, he should answer calls of nature during the night, and if unavoidable, during day in a shaded spot. He must always keep the antelope horn (except when answering nature's calls) with him till the final *avabhṛta snāna*. He must be



a total celibate during the *dīkṣā*. He should not perform the daily *agnihotra*, *vaiśvadeva*, etc. perform *bali* or *pūrṇamāsa iṣṭi* etc. (JSS.12.1.19-23) but may engage others to perform them on his behalf.

He must observe the rule of speaking truth, rules of modulating his voice in speech and *mantra* recitation in three divisions of the day and the rules of addressing others (AB.1.6). He should not take food offered by others, nor offer it to others till the *agnīśomīya paśu* or its omentum is offered in oblation. He must observe silence in certain periods of day and night. He may send his agent/s to collect money and materials for the *yajña*, but these latter should observe rigorous rules during the journey (ApSS.10.19.6-16). Both Ap SS(10.12-15) and BSS (6.6) set forth elaborate rules which the *dīkṣita* must observe during the *dīkṣanīya iṣṭi* and the *yajña*.

The *dīkṣā* should be conducted only during the afternoon. It should never be completed in a single day but should extend over 12 days, or a month or even one year or till the Y loses his fat and becomes lean (ApSS.10.14.8 ; 10.15.4 ; AsSS.4.2.13-15).

The *dīkṣanīya iṣṭi*, though a *vikṛti* of a model (*prakṛti*), differs from the latter in many ways by athetisation. It is allowed to omit ten procedures of the model (BSS 6.3 ; ApSS 10.4.12; SSS 7.1; JSS 8.1.3-10 ; 10.1.4). These include observance of *vrata*, girding up of P, cutting a portion of it for Y, *phatikaraṇa homa*, cooking of *anvābhārya* rice as fee for the priests, *samiṣṭa yajus mantras*, the *ārambhanīya iṣṭi*. SSS (1.7) prescribes a positive variance viz. Y and P should eat the second *iḍā* at the conclusion of the *iṣṭi*. *Iḍā* is a libation consisting of four kinds of preparations of milk, poured into a pot containing water and partaken partially by Y, P and the priests. It is offered between *prayāja* and *anuyāja* (preliminary and final-or secondary oblation in a *yajña* respectively).

## 2. Yajña

The word '*yajña*' is derived from the root '*yaj*' which means to worship, to unite, to give. It may also be derived from '*ya*' 'i' and '*jan*' meaning to go and meet, sexual union. It means worship of deity, offering oblation to a deity in dedication and surrender. Universal Fire, symbolised and deified as Agni, is conceived as carrying the oblation (*bavis*) from the mortal and finite to the immortal and infinite. The concept of *yajña* and to some extent, its methods and procedures, are common to all ancient cultures. *Makha*, *adhvara*, *yāga* and *kratu* are synonymous with *yajña*. It is a prominent feature of vedic religion in India, and has many parallels in ancient Iranian and Mesopotamian cultures.

*Yajña* is mentioned in the Veda and described in the *Brāhmaṇas*, *Āraṇyakas* and *Śrautasūtras*. A large number of *yajñas* are described, and may indeed

be designed and engineered to suit spiritual and mundane desires. They are classified on many different criteria: (a) nature of chief oblation: *iṣṭi* (flour), *pāsubandha* (animal) and *saumika* (soma juice) (Tt.B.2.2.2.1-4; 1.3.25; 2.7.5.1; 2.2.1-4); (b) *devasava* (soma and *pāsubandha*) and *manuṣyasava* (*iṣṭi*) (Tt. B 2.7.5.1). (c) purpose: *nitya* (daily, constant obligatory), *naimittika* (special occasions) and *kāmya* (attainment of special objects) (d) *prakṛti* (model)-*vikṛti* (modified): *darśapūrṇamāsa* is *prakṛti* (model, norm) for all *iṣṭi*-s, *nirūḍha pāsubandha* for all *pāsubandhas* and *agniṣṭoma* for soma. (e) *haviryajña* (*iṣṭi*), *adhvara* (soma). (f) *pradhāna* (principal) and *aṅga* (auxiliary).

*Soma* is among the most elaborate *yajñas*. It is further classified into (i) *sādyaskara* (entire procedure from *dīkṣā* to *avabhṛta* completed in a single day), (ii) *ekāha* (principal ceremony is conducted in one day, *dīkṣā* and *avabhṛta* on different days), (iii) *abīna* (principal ceremony lasts more than one day but less than twelve days) and (iv) *sattra* (principal ceremony lasts for more than twelve days). *Rātri sattra* lasts from twelve to two hundred nights while *ayana sattra* is held for more than a hundred nights. A *sattra* is composed of a series of *iṣṭis* and *soma yajñas*. The *prakṛti* for *ayana sattra* is *gavām-ayana*. *Sava* is an *ekāha kāmya yajña*. *Rājasūya*, *aśvamedha* and *puruṣamedha* are examples of *abīnas*. *Vaiśvadeva*, *varuṇapraghāsa* and *sākamedha* are *cāturmāsya yajñas* and held once in four months in an year in order, on full moon days.

*Soma yajñas* are again classified into *āpta*, *kuru* and *saṁsthā*. These terms are explained below under *vājapeya*: 419. The *somasamsthā yajñas* are seven: *agniṣṭoma*, *atyagniṣṭoma*, *ukthya*, *ṣoḍaśī*, *vājapeya*, *atirātra* and *āptoryāma* (KSS 10.9.27 ; AsSS 6.11.1 ; Lss 5.4.24). Of these, the four viz. *agniṣṭoma*, *ukthya*, *ṣoḍaśī* and *atirātra* are grouped under *jyotiṣṭoma yajña* by SPB (4.6.3.3) and TB. includes *vājapeya* also as a form of *jyotiṣṭoma*. All these have *agniṣṭoma* for *prakṛti* and are its variant forms. It is, therefore, necessary to be generally familiar with this *prakṛti* in order to understand its variant forms *ātirātra*, *aptoryāma* and *vājapeya* which are delineated below since they were performed by GD, YD and VM.

### 3. Agniṣṭoma

*Agniṣṭoma* is an *abīna* of seven days. It consists of four *iṣṭis-dīkṣaṇīya*, performed on the first, *prāyaṇīya* or *ārambhaṇīya*, which marks the beginning of the *soma yajña* on the second and *udayanīya*, which marks the finale of the *yajña*, on the seventh. When the *soma* creeper is purchased, the *ātithya* (hospitality) *iṣṭi* is performed in honour of the guest, Soma. After this *iṣṭi* the *tanūnaptra* ceremony is held in which all the priests and Y touch the *ājya*



placed in a vessel, as a contractual sign undertaking mutual cooperation and united functioning. These four *iṣṭis* are performed on the *dārśanikī vedi*. On the third morning three ceremonies are performed : (a) *pravargya*, introductory to the *soma yajña* in which fresh milk of a cow and she-goat is poured into boiling ghee in a specially made pot, bulging at three sides, called *mahāvīra* or *gharma*. This generates a tremendous fire; both fire and rite are called *mahāvīra*; *vīra* means fire. (b) *upasad* follows *pravargya* and consists of respectfully approaching, saluting and pacifying the *mahāvīra* fire and then drinking milk in specified quantities (*upasad-vrata*). It is performed prior to *sūtya* or *savana* (pressing the *soma* for juice). (c) *subrahmaṇya āhvāna*, invitation and invocation to *Indra*. These three ceremonies are repeated on the fourth and fifth mornings also in *agnīṣṭoma*, and continues for five days in other *soma* (especially *jyotiṣṭoma*) forms, for after the *pravargya* on each morning, a layer of the *uttaravedi* of the *āhavanīya* fire (and there are five such layers). After *pravargya* and the other ceremonies on the fourth morning, the *mahāvedi* is constructed. A preliminary *paśubandha* is performed on the fifth day in which *paśu* is offered to *agnīṣomau*.

The *soma yajña* commences *per se* on the sixth day, with the invocatory *prātaranuvāka* in the early morning recited by the *hotṛ*; a few *homas* are performed with curds: the *soma* creeper is divided into two unequal parts, the larger part for the morning *savana* and the smaller, for midday *savana*. The larger part is again divided into two parts one of which is crushed and the resulting juice is given in *havis*. Then the four priests *adhvaryu*, *pratiprasthātā*, *unnetā* and *hotā* sit around the crushing stone and crush the creeper. This crushing is appropriately named *mahābhiṣava*. The juice is filtered and stored in a pot. This is followed by a few *soma* oblations, oblation of the *vapā* of the *paśu* and again other *soma* offerings. Then *mantras* are recited in chants and invocation. This *prātas-savana* concludes with more *soma* offerings.

The *soma* juice is extracted again by the priests in the *mādhyaṃdina* (midday) *savana* and a laudation is sung by the priest *grāvastut* for the crushing stones. A few more *homas* are performed and then *dakṣiṇā* (honorarium) is distributed to the priests. Chants and invocations follow. The *soma* creeper remaining for the midday pressing is crushed and the juice is offered in the third (*trīya*) *savana* which is concluded by the second watch of the night. The organs of the *paśu* are obliterated to the accompaniment of *mantras* in chanting and invoking.

Next, the priests gather in the *agnīdbhṛīya* enclosure and partake curds. This is symbolic of the termination of the contractual vow taken by them in the *tanūnaptra* ceremony on the second day. On the final, seventh day, the *avabbṛta* ceremony concludes the *soma yāga*



in which Y and P are taken in procession along with the sacrificial utensils and *soma* residue to a river, lake or pond. The utensils etc. are discarded (*visarjana*) in water; Y and P take a bath, which releases them from the *dikṣā*. The priests then take a bath. The procession returns to the *yāgaśālā* and the *udayanīya iṣṭi* is performed as the successful finale of the *agniṣṭoma soma yajña*.

#### 4. Atirātra

The *atirātra soma-samsthā* derives its name from the fact that its duration exceeds a day and (consecutive) night. RV refers to it once (7.103.7). Āpastamba says (ApSS 10.2.4) that it is performed even before the *agniṣṭoma*. It differs from the latter in the following respects: it comprises 29 *stotras* (*sāman* chants) and 29 *śāstras* (*mantra* recitations). It has further additional *stotras* and *śāstras* which are rendered in four *paryāyas* (rounds) of three each, which are mentioned in AsSS (6.4.10).

After offering six oblations in the night, the *aśvina śāstra*, similar to the *prātaranuvāka* of *agniṣṭoma* but running to more than a thousand verses, is recited till sunrise. At the morning twilight the *rathantara sāma* is chanted to the *samdhī stotra*. The *hotṛ* should continue his recitation of the *śāstra* with the hymn 'īle dyāvāprithivi...' (Rv.1.112) on the *Aśvins* if the sun does not rise before the *samdhī stotra* (in *rathantara*) is completed. When the sun actually rises the sun-hymns of the RV, viz. 'sūryo no divaspātu' (10.158.1), 'udu tvam jātavedasam' (1.50.1-9), 'citram devānām udagād ānīkam' (1.115.1-6) and 'namo mitrasya varuṇasya cakṣase' (10.37.1-12) are rendered. A further modification in the *atirātra* is that a *fourth paśu* (ewe or ram) is offered to Sarasvatī on the day of the *savana* (SSS.9.7). The *soma* in the principal *camasa* (cups) are offered to Indra, *Api* and *Śarvari* during the night (ibid.loc.cit.) and the *pratiprasthātā* offers a *puroḍāśa havis* (made of ground rice) on two *kapālas* (potsherds) (AsSS 6.5.33; SSS.9.7) and a cup of *soma* to the *Aśvins*. A *ṣoḍaśī* cup of *soma* is offered or not, according to some. *Atirātra* is *sarvatomukha* (as performed by GD) if its *saṁkalpa* (declared intention) is all comprehensive.

The *atirātra* is described in some detail in AsSS(6.4-5), SSS(9.7), ApSS (14.3-8; 14.4.11 and SBE 41 : xvii-xx).

#### 5. Āptoryāma

*Āptoryāma* is also a *soma samsthā* and derives its name from 'āp' (a verbal root of cl.5, 'svādi' a *parasmaipadi*, transitive, 'aniṭ') which means to obtain, to gain etc. (TdB 20.3.4-5) because it is performed to fulfil a desire for cattle, longevity and health of cattle, cattle of good breed or to fulfil any other desire. It is usually performed as an adjunct to another *yajña*.

*Āptoryāma* is a structural enlargement of *atirātra* and comprises 33 (instead of 29) *śāstras* and *stotras* each, recited by the *botr* and his assistants, throughout the night. Four *camasas* of *soma* are obliterated for these *śāstras* for Agni, Indra, Viśvedevas and Viṣṇu respectively (ApSS 14.4.12-16; SSS 9.7; SkSS 15.5.14-18). The *dakṣiṇā* offered to the priests ranges from a minimum of 1000 cows to an unlimited maximum. A special gift of a white (i.e. silver covered) chariot drawn by she mules must be given to the *botr*.

## 6. Vājapeya

*Vājapeya* is sometimes regarded as a form of *jyotiṣṭoma* (e.g. TtB) and sometimes as an independent *yajña*, even though procedurally it is akin to the *śoḍaśī soma yajña* (ApSS 18.1.4). It may be performed only by a *brāhmaṇa* or *kṣatriya* (KSS 14.1.1; ApSS 18.1.1). When the latter aspires for *svārājya* (position of Indra-, i.e. limitless dominion), *ādhipatya* (overlordship; AsSS 9.91), or prosperity (ApSS 18.1.1) and the former, for the highest learning and prosperity. TtB (1.3.42) describes *vājapeya* as propitiating gods and as the giver of *soma* and *anna* (food). SkSS (15.1.4.-6) prescribes its performance for gaining *vāja* (= *anna*, food) *peya* (= drink), first a vehicle (means) (= *vāja*) and then food. Thus the king performed it as an insignia of emperorship (*samrāt*) and the *brāhmaṇa*, as the former's *purohita*. Thus the *vājapeya* is the symbol of the highest reachable strength, power, position, prosperity and learning.

'*Vāja*' is a polysemantic term and its several meanings illumine the purpose, scope and function of this *yajña*: (a) strength, vigour, energy, spirit, more; (b) speedy steed; (c) might, greatness; (d) contest, race; (e) prize of a race; (f) wealth; (g) sacrificial food; (h) sacramental drink; (i) oblation; (j) clarified butter; (k) feathers on an arrow; (l) a *mantra* or prayer concluding a sacrifice (Monier Monier Williams, *A Sanskrit-English Dictionary*: 938). These meanings will be illustrated in the following account of the *vājapeya yajña*, in which the central features are (i) a contest in a race of chariots drawn by speedy steeds in which the performer (Y) wins, the prize being strength, power, wealth and might. The extent of the race track is measured in the number of flights of an arrow. Sacrificial food and drink are obliterated to the gods for propitiation and their residues are partaken by the participants. These oblations consist of *anna*, drinks (*peya*: *soma* and *surā*) and clarified butter. (ii) The central and concluding *mantras* have '*vāja*' for their pivot.

The chief gods addressed in the *vājapeya* are Prajāpati and Bṛhaspati. Prajāpati is symbolised by the number 17. *Yajña* is also symbolised by this number because all *yajñakarma* may be reduced to five sacred formulae which total up to this number of syllables: *āśrāvaya* | *astu śrauṣaṭ* | *yaja* | *ye yajāmahe* | *vauṣaṭ* | These are uttered by the different priests in connection



with the offering of the principal oblation. Probably for these reasons, the *vājapeya* uniquely features the number 17 nearly in every one of its aspects (ApSS 18.1.5; 18.1.12; 18.4.4.7; TdB 18.7.5; KSS 14.3.14 etc.). Thus it has 17 *śastras* and 17 *stotras*, the 17th of each of which is named *vājapeya*, 17 *paśus* (for Prajāpati), 17 objects distributed in *dakṣiṇā*, its *yupa* (sacrificial post) is made of *bilva* or *khadira* wood measuring 17 cubits (or *puruṣa*-lengths) high and is girdled with 17 pieces of cloth; the *yajña* lasts for 17 days (13 for *dīkṣā*, 3 for *pravargya* and *upasad* and one for *savana*); it has 17 *dīkṣā*-days (in which case it lasts for 21 days), 17 cups of *soma* and 17 cups of *surā* are offered in oblation for Prajāpati, 17 chariots each drawn by four horses running a race in which 17 charioteers (including Y) participate, and 17 *duṇḍubhi* drums are beaten to stimulate the horses. The length of the race track is the sum of 17 consecutive lengths of arrow flight. The *brahmā* priest sits on a wheel of 17 spokes which rotates on an axle in the *cātvāla* in the *uttaravedi*. There are 17 priests.

The 17 *paśus* comprise the following: one ram each for Agni, Indrāgnī and Indra; a barren cow for the Maruts, an ewe for Sarasvatī, 17 hornless, young, virile goats, all dark or of the same colour for Prajāpati (ApSS 18.2.12-13; KSS 14.2.11-13). The *neṣṭṛ* priest is in charge of the 17 cups of *surā*, which he prepares from several herbs. It is called *parisrut*. He prepares a separate mound ('*khara*') to the west of the axle of the *bavirdhāna* cart and places the 17 cups of *surā* on this mound (KSS.14.1.17, 2.6). He also places a golden cup of honey amidst these cups. The *surā* is purchased from a long haired *surā*-seller by paying in lead metal (coins) at the time of buying the *soma* stalks. Or, the raw-materials for making *surā* may themselves be purchased, taken through the southern door of the *yāgaśālā* and boiled on the *dakṣiṇāgni* (KSS.14.1.14-17). The sacrificial post is square instead of the usual octagonal, its top is even in surface with a depression at the centre. It has a *caṣāla* (ring at the top) of wheat flour (TtB 1.3.7; ApSS 18.1.8; KSS 1.22).

The chief event of the *vājapeya* is a race which is held at the *mādhyandina savana* of the *yajña* in commemoration of the victory of Brhaspati in a race of yore (TtB 1.3.2). The length of the race is determined thus: a *kṣatriya* prince sets up a point between the *cātvāla* hole (in the ground dug up to fix the axle for the *brahmā* priest's wheel) and *utkara* (the mound of earth dug up from *cātvāla*) and shoots an arrow; he shoots it again in the same direction from the point where it falls, and repeats this 17 times consecutively. At the point where the arrow falls in its seventeenth consecutive flight, he sets up an *udumbara*-wooden post. This is the goal of the race. (ApSS 18.3.12; KSS 14.3.1-11, 16-17). Seventeen chariots are made ready, one carrying Y, one a *kṣatriya* or *vaiśya*, all drawn by 4 horses each (except Y's, in which the 4th horse is unyoked but freely runs along with the third). The race starts from the eastern



side of the *uttaravedi* of the *ābhavanīya* fire and proceeds in the eastern or northern direction. The horses of Y's chariot are yoked with the recitation of prescribed *mantras* while those of the remaining are done sans the *mantras*. The *adhvaryu* accompanies Y to help him recite the prescribed *mantras*.

Two events take place before the race commences: an *udumbara* post is fixed, navel-high, near the *uttara* heap. The *brahman* priest fixes an *udumbara* wheel of 17 spokes on the axle, sits on it while it is revolved thrice after he ascends it and says 'May I win *vāja*, being impelled by Savitr and helped by Bṛhaspati, winner of *vāja*' (ApSS 18.4.8; KSS 14.3-12; VS 9.10). While the wheel is revolving, he sings the *vājī sāman* (ApSS 18.4.11; AsSS 9.9.8, LSS 5.12.14). All the horses of all the chariots are made to smell the *caru* of wild rice (*nīvāra*) cooked in 17 separate pots meant for oblation to Bṛhaspati, to stimulate strength and swiftness.

Now the Y and other charioteers (*vājasṛts*) enter the chariots and begin the race with great speed. The latter should not overtake the former but should allow him to win the race. All the 17 drums are beaten at the same time to stimulate energy and speed in the horses on the northern *śroni* (side) of the *vedi*. The Y recites the victory *mantra* '*agnir ekākṣareṇa*' (VS. 8.31-34; TS 1.1.11) on reaching the goal. Then his chariot is taken to the north of the goal-post and then turned round to face the south. The remaining sixteen viz. the *vājasṛts* return to the *yāgaśālā*. The horses are made to smell again the *nīvāra caru*, a *homa* is performed to discharge the 17 drums (*dundubhi-vimocana-homa*).

Y, P and all the priests wear gold chains, and those of the priests are given to them as *dakṣiṇā*. The *hotṛ*'s chain has, according to AsSS(9.9.5) a hundred lotus-like pendants studded with precious gems. Each charioteer is given gold weighing about a *guñjā* (or *kṛṣṇala*) berry (i.e. 1-1.5 grains). It is later recovered from them and given as *dakṣiṇā* to the *brahman* priest (ApSS 18.5.5; KSS 14.4.17). The golden cup of honey placed among the *surā* cups on the *khara* mound is first given to the *kṣatriya*, then recovered from him and gifted to the *brahman*. Next, the *hotṛ* picks up the *hotṛ camasa*, the *camasādhvaryus* their respective *camasas*, the *pratiprasthātā* the principal *surā* cup and the *vājasṛts* the 16 *surā* cups. The *adhvaryu* takes up the *soma* cups and walks eastward (TtB 1.3.3) while the *pratiprasthātā* picks up the *surā* cup and goes to the *mārjālīya* shed in the west. The *adhvaryu* gives the *soma* cups to the *vājasṛts* who drink from them on the southern side of the *vedi*. The empty cups are collected by the *kṣatriya* or *vaiśya* who ran the race (KSS.14.3.20 ; 14.4.16). Requested by the *neṣṭṛ* priest, P wears an undergarment of *darbhā* grass, and Y a silk garment inside the one he wears during *dīkṣā*. The *dakṣiṇā* for the *adhvaryu* consists of the horses and chariot in which Y runs the race (ApSS 18.3.10) as well as the 17 cloth pieces which draped the

*yūpa*. Authorities differ on the other *dakṣiṇas*. AsSS (9.9.14-17) prescribes 1700 cows, 17 chariots drawn by horses, 17 horses, 17 animals which may be used for riding, 17 draught oxen, 17 carts, 17 slave girls wearing garlands of *niṣka* (golden) coins, 17 elephants with golden girths. ApSS (18.3.4-5) offers many alternatives. ApSS (18.3.4) suggests many alternative honoraria besides these e.g. 17 goats, 17 ewes etc. LSS (8.11.16-18) totally agrees with AsSS but recommends other gifts also in place of cows.

Y climbs a ladder placed to the north of the *yūpa* and tells P, 'Let us ascend to heavens'; she replies, 'Yes, let us ascend'. This dialogue is repeated three times in all. However, only Y climbs. ApSS (18.4.12) requires Y to say 'Between us, I shall ascend to heavens'. KSS (14.5.8), on the other hand, makes them both climb it to the top. When at the top, Y touches the *caṣāla* ring (of wheat flour), says 'I have reached *svarga* and the gods', looks at his wife and says 'May I live long with my children' (TS 1.7.9.2) or says so while looking in several directions (VS.9.22; KSS.14.5.11). Seventeen bags of salt are thrown up to him to catch by his children; or, seventeen bags of salt mixed earth are raised to the level of his face at the ends of long poles from east, south, north and west by the priests *adhvaryu*, *brahman*, *hotṛ* and *udgātṛ* with *mantra* recitations on *vāja*. He receives them as symbols of *anna* and of winning *vāja* and then descends to the ground. When he reaches the ground, he places his right foot on a gold piece placed on a goat skin, and his left foot, on the goat skin itself. Then, without stepping on the intervening, space, he sits on the chair *āsandī* (made of basket work). Mahendra *stotra* is recited. Y is sprinkled with water by *adhvaryu* and other priests reciting the *vājapeya abhiṣeka*: '*saptāṇna-homān juhoti.....sāmraṣyēnābhiṣiṇcāmītyāha vājasṛtaḥ śipistrīṇī ca* (TtB 1.3.8. 1-8).

When Y is seated in the *āsandī*, principal offerings are made : omentum and other parts of the ewe for Sarasvatī, the same of animals, *nīvāra caru* for Brhaspati, and the animals (17 goats) for Prajāpati. The remnants of the offerings are eaten by the priests. Water, milk and food-grains of 17 kinds-or as many as Y can remember-are poured into a *udumbara* vessel, except one kind of grain which is noted. Y is enjoined to forego this last mentioned (omitted) grain and its food preparations for the rest of his life. Seven offerings are made with this mixture and Y is sprinkled with the remaining mixture (KSS.14.5.20-24). The *sviṣṭakṛt homa* is performed. In conclusion of the *yajña*, the *adhvaryu* loudly declares three times 'Y who is so and so is now *samrāt* (emperor)!' The insignia of emperorship, viz. the white parasol (*śvetacchatra*) is conferred on him by this *yajña* (ApSS 17.7.18).

LSS (8.12. 1-4) and ApSS (18.9.16-17) lay down the code of conduct for one who has performed the *vājapeya* : he should behave like a *kṣatriya*, may study and make gifts, but he may not teach and may not receive gifts (*dāna*). He



may not rise to receive, nor do *abhivādana* to anyone, be he a king or even *ācārya*, unless he has also performed the *vājapeya*. He should not perform errands for anyone; he should not share his seat with anyone who has not performed this sacrifice.

As already mentioned in the Introduction (:22) GD shared a seat with his King Raghunātha nāyaka on the occasion of watching Yajnanārāyaṇa dīkṣita's (YD's) play *Raghunātha-vilāsa*. There is no record of the Nāyaka's having performed the *vājapeya* sacrifice before or after this event. GD had the universal reputation of being '*advaitācārya*'. The term *ācārya* in this title means that he must have taught *advaita* philosophy to others (probably before performing the *vājapeya*), though no names of such disciples other than his sons are available. On the other hand, VM is mentioned, by his own disciple Rājacūḍāmaṇi dīkṣita, as having performed the *vājapeya* and other *yajñas*. He must have been a teacher after he performed these sacrifices because he is called *dīkṣita*, *adhvari*, *makhin* etc. by his pupils, as GD is by his sons. The title '*karnāṭakarājya pratiṣṭhāpanācārya*' is applied by YD to Raghunātha nāyaka but dubiously by others to VM, who is also called by Rājacūḍāmaṇi dīkṣita '*pratiṣṭhāpita colakṣmājana*'. This suggests a political activism which is usually associated with *kṣatriyas*. YD says that he received gifts from Raghunātha nāyaka (as '*śiṣyadakṣiṇā*') instead of his paying *gurudakṣiṇā*. He is known to have performed the *sarvakratu* and *aptoryāma yajñas* only, and is therefore probably not barred from receiving gifts from, and doing *abhivādana* to, his *guru* and king. GD, YD and VM performed several elaborate sacrifices which involve enormous expenditure and assume great wealth, unless they received help from the king and their disciples.

A king is enjoined by AsSS (9.9.19) to perform the *rājasūya yāga* after the *vājapeya*, and a *brāhmaṇa*, the *br̥haspatistava*. AsSS (18.7.15) prescribes the *sautrāmaṇi* sacrifices instead of *br̥haspatistava*, while KSS (14.1.2-8) compiles divergent authorities on the subject. JSS(4.3.29-31), on the other hand gives the *br̥haspatistava* as *aṅga* and *vājapeya* as *pradhāna*. This *stava* (described in ApSS (22.7.5 *et seq.*), TtB (2.7.1), AsSS (9.5.3 *et seq.*) is an *ekāha soma* sacrifice prescribed for a *kṣatriya* who aspires to overlordship (*ādhipatyā*) and for a *brāhmaṇa* who aspires to *brahmavarca*s or to the position of *rājapurohita*.

VM describes GD in each colophon to the CDP as '*āpta*' and *sāgnicitya* in connection with the *vājapeya yajña*. Information on this is kindly furnished by the eminent śrauta scholar Dr.T.N.Dharmadhikari, till recently of the Vaidika Samshodhana Mandala, Pune in his personal communication of 3.7.1996.

"*Vājapeya* consists of three types, viz. *āpta*, *kuru* and *samsthā*. (The one described above is *āpta-vājapeya*).



In *kuru-vājapeya*, the *dakṣiṇā* to the *ṛtviks* is equally distributed. Chariot race is optional. If it takes place, only one chariot of the sacrificer runs to the specified place. (*kuru* means diminutive)

*Samsthā-vājapeya* is found enjoined in *Tāṇḍya Brāhmaṇa* (18.6.7) and in the *sūtras* of the *Sāmaveda* only.

*Agniciti* is not a separate sacrifice. If the *uttaravedi* (in place of the *Āhavanīya* in the *soma* sacrifice) is built up with baked bricks of various sizes in 5, 10 or 15 layers and with 1000, 2000 or 3000 bricks respectively the sacrifice becomes '*sāgnicitya*'.

If piling is made first time, the sacrificer places it knee high with 1000 bricks in 5 layers. Second time he piles up waist high with 2000 bricks in 10 layers. Third time he piles up face high with 3000 bricks in 15 layers.

The piling is not enjoined at the first *soma*-sacrifice of the sacrificer. He constructs the *āhavanīya* pit of the usual type.

If in *vājapeya* the *uttaravedi* is constructed with bricks in layers it is called '*sāgnicitya*'. *Uttaravedi* is so constructed with bricks in different layers are called *citi*, or *Agniciti*. The offerings are offered on the fire, placed on this *uttaravedi*."

A small, further note may be added to the above information on *kuru-vājapeya* from Kane (from whom I have greatly benefitted in this account of the *vājapeya*) (II.2: 1206-1211):

*Kuru vājapeya* is explained variously in the commentary; only 17 cows are given in *dāna* in this type while in other *vājapeya* forms 1700 or even 17000 cows may be given. According to LSS, all the gifts in the *kuru-vājapeya* may be equally distributed among all the priests with two exceptions viz. the *udgātr* is given the chariot in which Y runs the race, is silver coated, and is incanted with *yajur-mantras*, as well as the coverlets. The *hotṛ* takes the goatskin and the gold piece after Y descends from the *caṣāla* of the *yūpa*.



## INDICES

### सामान्याकरानुक्रमणी<sup>१</sup>

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<sup>१</sup> इह सर्वानुक्रमणीषु सर्वत्र (:) इति चिह्न पूर्वाङ्केण पृष्ठसङ्ख्या सूचिता। तदुत्तरङ्केण (Plural)

तत्तत् पृष्ठस्थिता: श्लोक सङ्ख्या: सुचिता:। (:) इति चिह्नोत्तराङ्केण पृथक् पृष्ठं दर्शितम्।

२\* तत्र नत्र



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(अतिरात्र, वाजपेय, सर्वक्रतु; सर्वतोमुख)

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नाशा	नाट्यशास्त्रम्
वृर	वृत्तरत्नाकरः
संसु	सङ्गीतसुधा(निधि)
हला	हलायुधीयपिङ्गलच्छन्दोव्याख्या
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